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AN ARCHITECT'S ANTHOLOGY.

ARCHITECT. By this word is meant a person whose capacity, experience and integrity earn him the confidence of those who are about to build.

In all ages architects have been of the greatest use to Society when they have known how to combine these qualities.

The eulogies addressed by the Greeks and Romans to the majority of their own architects are testimony to the esteem in which that profession was held. But one need not to go back so far: Louis XIV., in the patronage he extended to those of his own time, has clearly proved to us that a good architect is not to be considered as an ordinary being.

From the *Encyclopédie* of Diderot and D'Alembert, 1772.



THE SIGNA MADONNA.

(From Mr. G. B. Dibblee's collection. See the note on p. 47)

ARCHITECTURE

THE JOURNAL OF THE SOCIETY OF ARCHITECTS

VOL. XVI. No. 1

NOVEMBER 1922

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EDITORIAL COMMENT.

WITH the present number the Society's journal enters upon a new stage of its career. Not only has it been given a name that can be pronounced without a respiratory pause in the middle, but size, scope, and presentation have, as the most superficial inspection will show, been modified to no small extent. Moreover, we flatter ourselves that, important as the external changes will be found, they are not (or will not be) comparable to those that affect the scope of the new journal. The phrase 'will not be' is added intentionally, for it is impossible in the first number to give more than a suggestion of the final nature of a periodical: a suggestion which we shall try to develop somewhat in these notes. It remains to be seen, after a twelvemonth or so has elapsed, whether our intentions shall be expressed in the perspective view that will then be obtained.



WE are happy to think (and we do not believe that we are mistaken in this) that no moment could have been more appropriate for our amplification into ARCHITECTURE. On all sides there are signs of a revival, firstly, of the building industry—one which bids fair to release the purse-bound activities of the immediate post-war years;—secondly, of public interest in architecture. Of the latter we shall have more to say; the first has been long awaited by architects and builders, whose forced inactivity during the past few years has been one of the most deplorable symptoms of the economical embarrassment into which the war has led us. The *Daily*

Editorial
Comment

Mail, in a leading article, noted a month ago that a renewed activity in the building world has actually made itself manifest. It is possible that the Government's abandonment of building operations may be an effect rather than a cause, and that private enterprise has indeed plucked up sufficient courage to continue unaided. At any rate there can be little doubt on the score of the revival itself.



NOT since the eighteenth century has the ordinary human citizen shown an interest in the art of architecture remotely approximating that with which he regards it to-day. It was little in evidence before the war, and will probably be found to date only a few years back; how it arose no one appears to be able to tell. The housing shortage may have something to do with the matter; a contributory cause will probably be traced to an eminent novelist's close acquaintance with a no less eminent architect: an acquaintance that has resulted in more than one sympathetic page. One day, maybe, the first concrete example will be seen in the formation of the Architecture Club, a brief account of which in our last issue is followed in our present by an article from the pen of one of its principal founders. Another important sign has been noticeable at first in the provinces, where Professor Reilly inaugurated in the *Liverpool Post* the series of critical appreciations that has been continued more lately, and with such marked success, in *Country Life*. From a more unlikely, but certainly no less important quarter, we have had the regular articles in the *London Mercury* which recently have appeared under the general title of *Buildings, Good and Bad*, together with a number of incidental contributions by various hands.



WE have just mentioned by name one of the elements that has a greater share, perhaps, than any other, in the ideal picture of this journal as its conductors have perceived and will attempt to consummate it. We refer to the reasoned criticism of the architecture of to-day. We are con-

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vinced that, whatever buildings may find a place within the ordinary man's circle of preoccupation, and whatever their merit, it will be the architecture produced in his lifetime rather than the treasures of the ages that invites his intellectual sympathy. There is a difference between the wholly admirable curiosity of the antiquarian and the vital concern of a man in contemporary things ; one is action, the other contemplation. There is no doubt which of these has shown itself once more, and the phenomenon, we may rest assured, augurs good and nothing but good for architecture.

*Editorial
Comment*



THE idea of a journal very largely occupying itself with the formulation of critical standards and comment seems to flow fairly naturally from the foregoing observations. ARCHITECTURE will be illustrated (and the present number may be taken as typical in that respect), but the illustrations will in every case be made subservient to the writings which they accompany. Photographs are necessary to all but the ubiquitous architect. They are as indispensable to them as an art student's perusal of the work of his fellow-students ; but they are not a succedaneum for critical expression. It may be argued that their purpose should be to excite to examination and comment: that they are useless without such comment, and that the mind of the man who merely ' knows what he likes ' may easily lack the precision, the certainty, without which good work cannot be produced. It may be argued, in fine,—and we should declare ourselves in full agreement with such a view—that criticism has a creative function to perform for architecture no less than for the other arts, a function as strictly connected with the processes of expression, as unavoidably influential, in its best and freest manifestation, for good or ill.



THERE is not much that need be said about the improved presentation. Good printing is becoming more and more general, more and more a necessity. It is startling to remember to-day that little over a quarter of a century now separates us from the movement inaugurated by Horne and

*Editorial
Comment*

Image, by Ricketts and Morris. From the luxurious folios of the latter this new sense of design has sprung to extensive popularity, and one is almost able to look forward to a time when there will be no excuse for deficiency in the matter of printing. The American Institute of Architects has this year honoured one of the greatest of contemporary type-designers, Mr. F. W. Goudy, whose recent type-faces show an admirable advance in clarity and restraint upon those produced by him eight or ten years ago. More conclusive than any other evidence is the publication, some few months back, of the *Report* of the Committee appointed to select the best faces of type and modes of display for Government Printing. A design for the Royal Arms which it is proposed to substitute for the one now in use is printed at the foot of these notes, and is sufficiently indicative of the improvements scheduled for adoption.



IT has already been hinted that the present number is not prepared with any thought of finality, and that it only marks the beginning of a period of ceaseless endeavour. We would like to point again to this qualifying statement, and to express our intention that ARCHITECTURE shall continue to improve with each number until it becomes a complete realisation of the whole that is our ultimate object.



THE ARCHITECTURE CLUB.

By J. C. SQUIRE.

AS President, during the current year, of the Architecture Club, I have been asked by the Editor to give a few particulars as to its origins and aims.

The Club originated in discussions which took place last year between certain architects and men of letters interested in architecture. It was generally agreed that there was insufficient contact between architects and workers in other arts ; that the Press devoted far too little attention to architecture and especially to informed criticism of it ; that the general public, though in a considerable degree interested in buildings, was given too little guidance and did not even know the names of the most eminent architects ; and that steps should be taken to remedy these evils.

A series of dinners followed, at which some twenty or thirty persons attended. It was decided that a Club should be founded, composed in part of architects, in part of authors and journalists, and in part of interested laymen, which should do its best to promote the interests of the best modern architecture.

A Committee was elected consisting of Messrs. Oswald Barron, James Bone, A. Clutton-Brock, Sir Lawrence Weaver and J. C. Squire (non-architects) and Messrs. Vincent Harris, Oswald P. Milne, G. Gilbert Scott, R.A., Ralph Knott, H. Austen Hall and Professor Reilly, representing the profession. Mr. J. H. Elder-Duncan was appointed Secretary, he having been an Architect ; and the Committee drew up a constitution.

This was announced at the first Quarterly Dinner of the Club, which was held at the Hotel Cecil, in July. There was a large attendance and speeches were made by Messrs. H. J. Goodhart-Rendel, G. K. Chesterton, J. St. Loe Strachey and others. The rules announced provided for a total ultimate membership of 300, of which roughly one-third were to be architects. A hundred and fifty, including fifty architects, were to be elected this year and the rest at the rate of ten a month. It was stated that the effects of the Club's activities were already evident in the Press (which occasionally mentions

now even the name of the architect who has designed a building, instead of confining its attentions to contractors and foundation-stone-layers) and that the most important of its operations in the near future would be a Spring Exhibition illustrating *Twenty Years of British Architecture*.

The arrangements for this exhibition are now in progress. It is hoped that it will be held at Grosvenor House. The Club might be swamped if a broadcast invitation to exhibit were issued. Invitations are being sent out to a large number of representative architects to submit photographs of their best work. Membership of the Club will not convey the right of exhibition, nor will non-membership disqualify. Drawings—except of the postage stamp variety—are excluded as the show is primarily meant for the general public. The exhibits will principally consist of photographs (the work of the recently dead will be included, if falling within the period) and models. Lectures, with lantern, will be given, and there may be a small exhibit demonstrating the development of English architecture through the centuries.

It will be observed that the Club is small, so small that it can only hope to be representative, never comprehensive. It is small for two reasons. One is that it was felt that a small body would be more active and more efficient for propagandist purposes than a large one; the other is that it was most desirable to avoid giving the impression that in the opinion of the Club every good architect was enrolled on its membership lists. It is hoped that none but good architects will be members; but it is of deliberate intent that the numbers have been so restricted as to make it impossible for anyone to represent the Club as a sect. It has firm friends among architects outside its ranks; it is working for good architecture generally and not for any particular architects. Good work is all it cares about; and it intends to spread its conviction that there is far more good modern work than most people realise, and that there would be far more were the public informed as to where to get it, and encouraged to think the getting of it worth while.

I may conclude by emphasizing the fact that there is a non-professional majority in the Club which is very active. It includes men of letters, art critics, daily newspaper men, large employers, and politicians, but nobody, I think, whose membership is not justified by considerable knowledge of the art.

THE OLYMPIC STADIUM¹.

By ROBERT ATKINSON.

IT is my pleasant duty to present to you, very roughly, the remarks and criticisms passed by the Jury during the award. Personally, I should like very much to congratulate the students on the high quality of their work. With practically no exception, they show a very great deal of good, sound planning on the average, and very sound solutions of the programme. I think first of all I might say a few words about the historical aspect of this problem, the stadium, and then review in detail the various designs. There has been a little controversy as to the exact meaning of the term 'stadium,' particularly amongst the Jury, and on searching the records it was found that the Greek stadium was certainly a very different thing from the Roman conception of it (see figs. 3, 12). They were to a very large extent erected mainly for what one might call intimate games: wrestling and throwing the discus, and other games which required

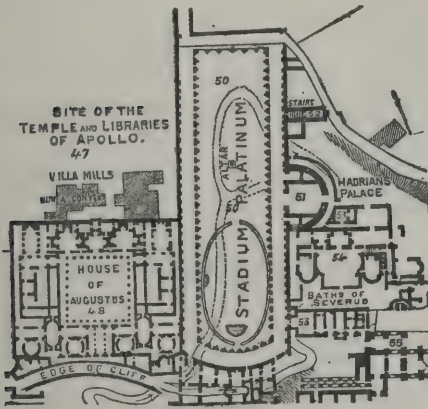


Fig. 1. ROME : THE PALATINE STADIUM.
(From Middleton's Ancient Rome.)

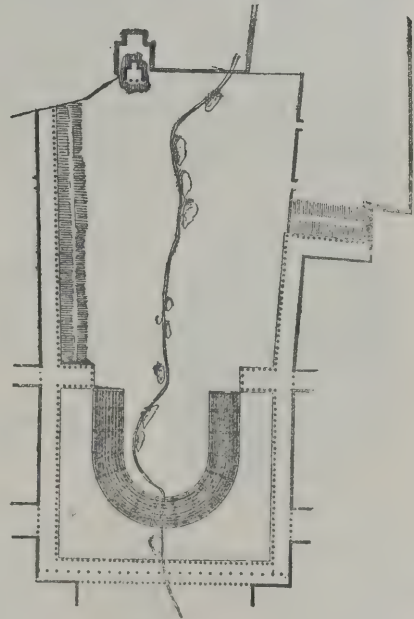


Fig. 2. MESSENE : THE STADIUM.

¹ An address given to the competitors in the Society's Victory Scholarship Competition on October 12, 1922.

The Olympic Stadium

to be seen fairly closely ; and for that reason the seated part of the stadium was cut out of the side of a hill in the form of a semi-circular step-shaped affair (see fig. 2), the flat part of it being levelled underneath the hill. No attempt was made to put down elaborate seats or viewing spaces because this part of the stadium would be where the outer part of the game took place. The Romans had

at the beginning two or three types of enclosures for games—stadia, hippodromes, and amphitheatres, and gradually they combined the whole series into one large building, the circus (see fig. 4). The later stadia had two semi-circular ends instead of one, and owing to the inclusion of chariot races in their schemes, they presented a very difficult problem (see figs. 4, 5, 6). The chariots started at one end and then raced round the *spina* in the middle. These stadia held a great many people ; some of them had 400,000 to 500,000 seats. For the larger games they were good, but for the smaller or intimate part of the games they were more or less a failure, and the majority of the people were too far away to see properly. Sometimes they made their stadium and their amphitheatre two distinct buildings, merely making them adjoin ; in one or two cases the amphitheatre was in the middle of the long side of the stadium.

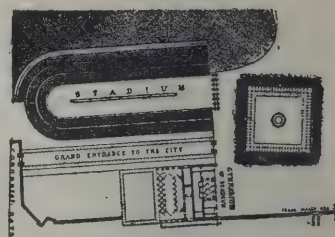


Fig. 3. EPHESUS: THE STADIUM.



Fig. 4.

THE CIRCUS MAXIMUS
shewn on a First Brass of Trajan

(From Middleton's Ancient Rome)

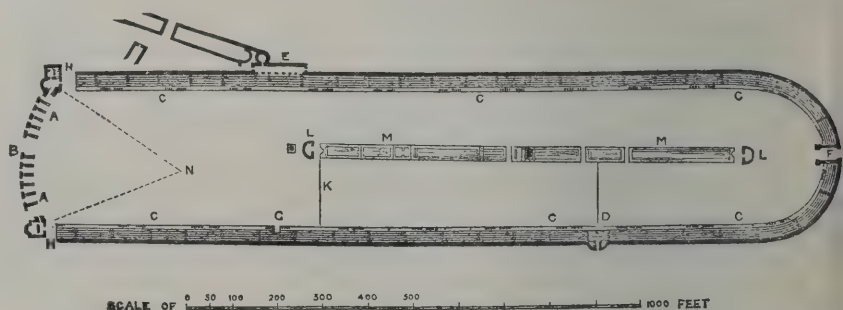


Fig. 5. THE CIRCUS OF MAXENTIUS.

Plan.

- | | |
|---|----------------------------|
| AA. Carceres. | HH. Side Entrances. |
| B. Porta Pompæ. | II. Towers of the oppidum. |
| CC. Cavea. | K. Alba linea. |
| D. Tribunal Judicum. | LL. Metæ. |
| F. Porta triumphalis. | MM. Spina. |
| N. Centre from which the curve of the carceres is struck. | |



The Olympic Stadium



Fig. 7. OLYMPIC GAMES : STOCKHOLM, 1912.
Views of interior of Stadium. Herr Torben Grut, Architect.

Fig. 6. LAMP SHEWING INTERIOR OF
ROMAN CIRCUS.

The lamp shows the cancellated doors of four *carceres*, with a Hermes between each. In the *oppidum*, or space between the *spina* and *carceres*, men are seen combating; the *spina* carries a statue of Cybele, a Victory on a column, an obelisk, the *aediculae* bearing the seven eggs used for counting the number of circuits made by the charioteers, and a small circular temple. Against one of the columns of the *aediculae* a ladder may be seen. The *ca'ra* is filled with spectators.

(British Museum).

Through the revival of the Olympic games several modern buildings have been erected for similar purposes, and here the inclusion of football and other modern games has still further complicated the problem; the one at Stockholm (see figs. 7, 8, 21) very closely follows the Roman plan with one end more or less open, and the other end semi-circular. Another is now being erected at Wembley for the British Empire Exhibition next year



Fig. 8. OLYMPIC GAMES : STOCKHOLM, 1912. Part of elevation of Stadium.
Herr Torben Grut, Architect.



Fig. 9. BRITISH EMPIRE EXHIBITION, 1923. View of Stadium in course of construction (Sept., 1922).
Messrs. John W. Simpson and Maxwell Ayrton, Architects.

The Olympic Stadium.

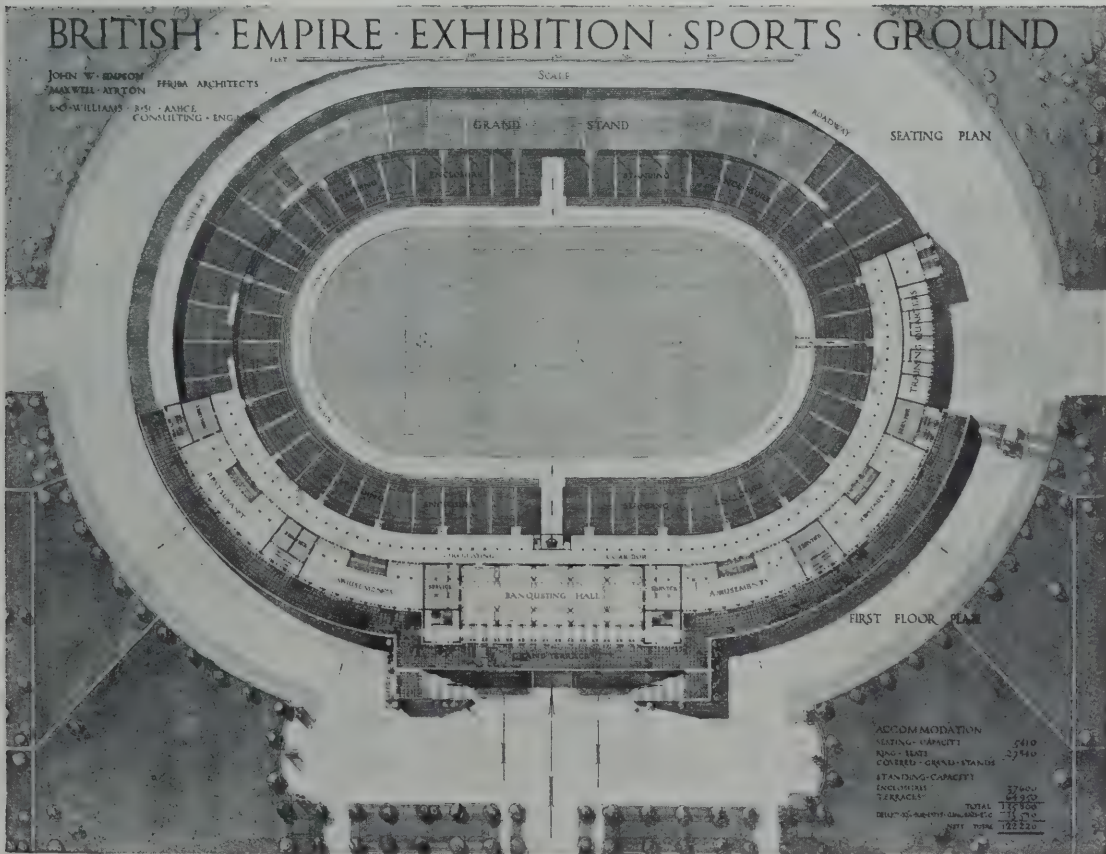
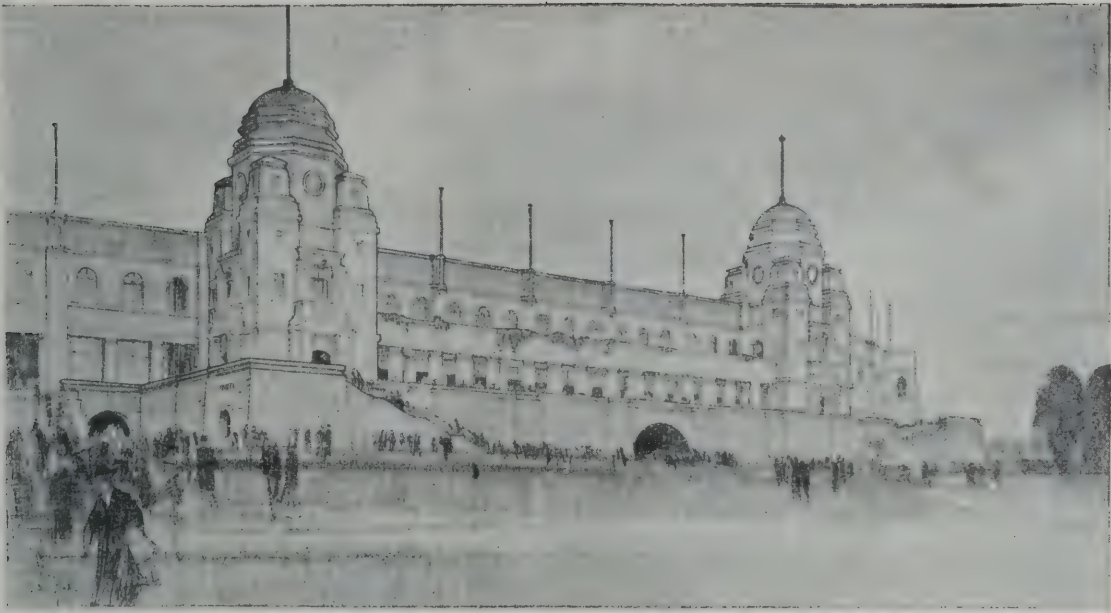


Fig. 10. BRITISH EMPIRE EXHIBITION, 1923. Perspective view and Plan of Stadium.
Messrs. John W. Simpson and Maxwell Ayrton, Architects.

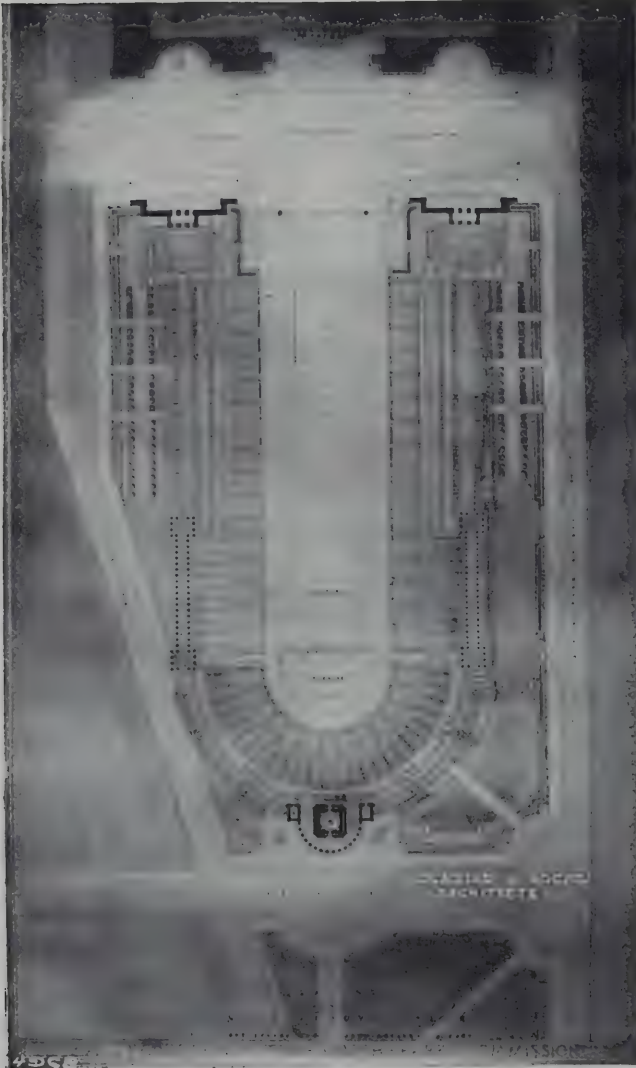
The Olympic Stadium

Fig. 11. SOUTH PARK STADIUM, CHICAGO, U.S.A.: Plan.
Messrs. Holabird & Roche, Architects.

(see figs. 9, 10), which has two semi-circular ends. On all these plans the longer sides are straight. A recent one at Chicago (see figs. 11, 13), which I think is probably a great improvement on the earlier ones, has the long side divided in such a way as to bunch the bulk of the seating accommodation near the semi-circular end, the rest of the length of the sides being simply filled in with temporary seating which can be removed. In such a scheme

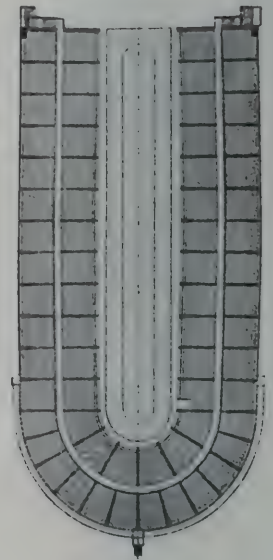
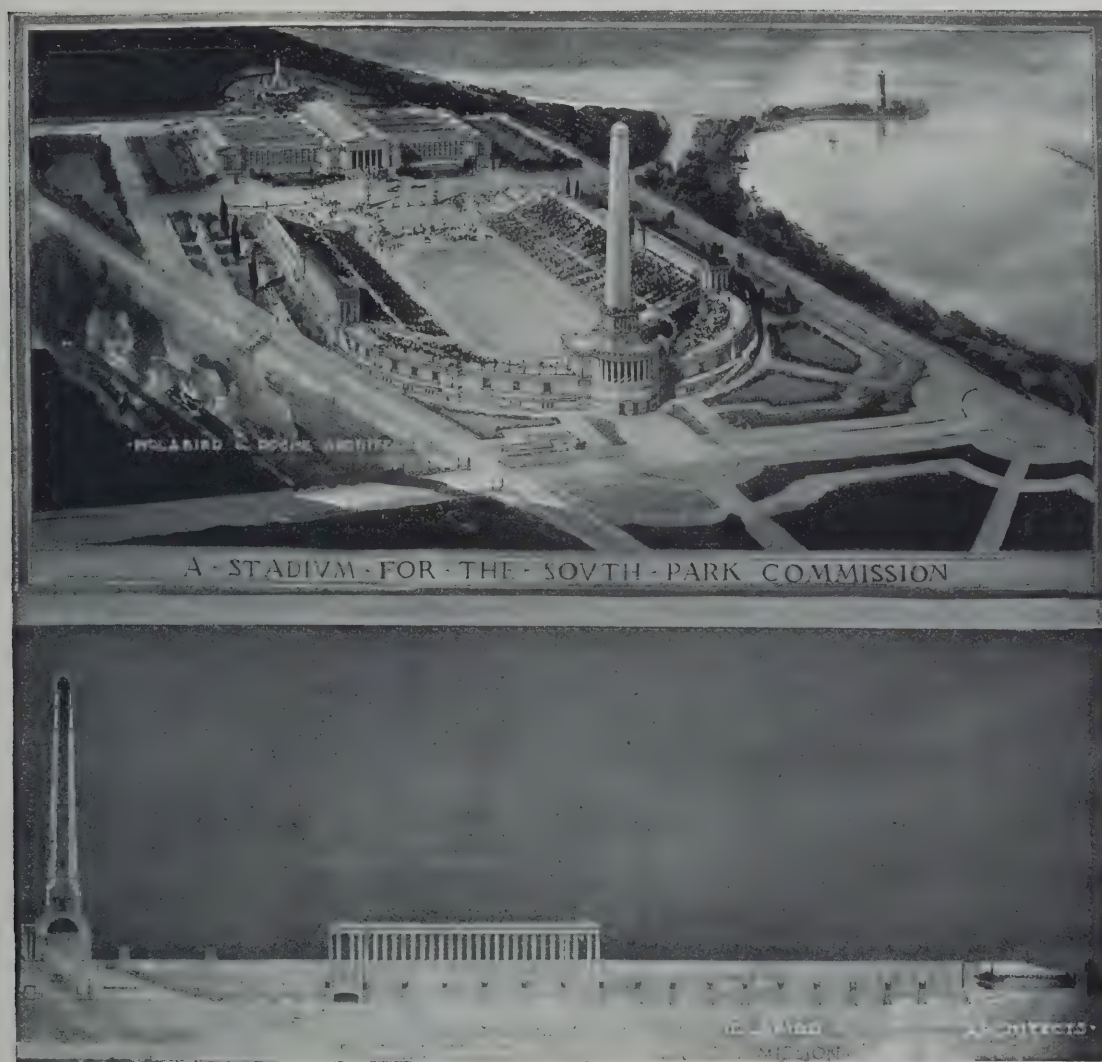


Fig. 12. THE PAN ATHENAIC STADIUM.



*The Olympic
Stadium*

Fig. 13. SOUTH PARK STADIUM, CHICAGO, U.S.A.

Bird's eye view and Section.

Messrs. Holabird & Roche, Architects.

the stadium can be modified to accommodate 50,000 or 100,000 people with very little difficulty, and the semi-circular end used as an open air theatre. Here also they get the greatest number of people within view of the wrestling and the more intimate games. Of course, the tail end of the longer running races finishes just in front of the semi-circular end.

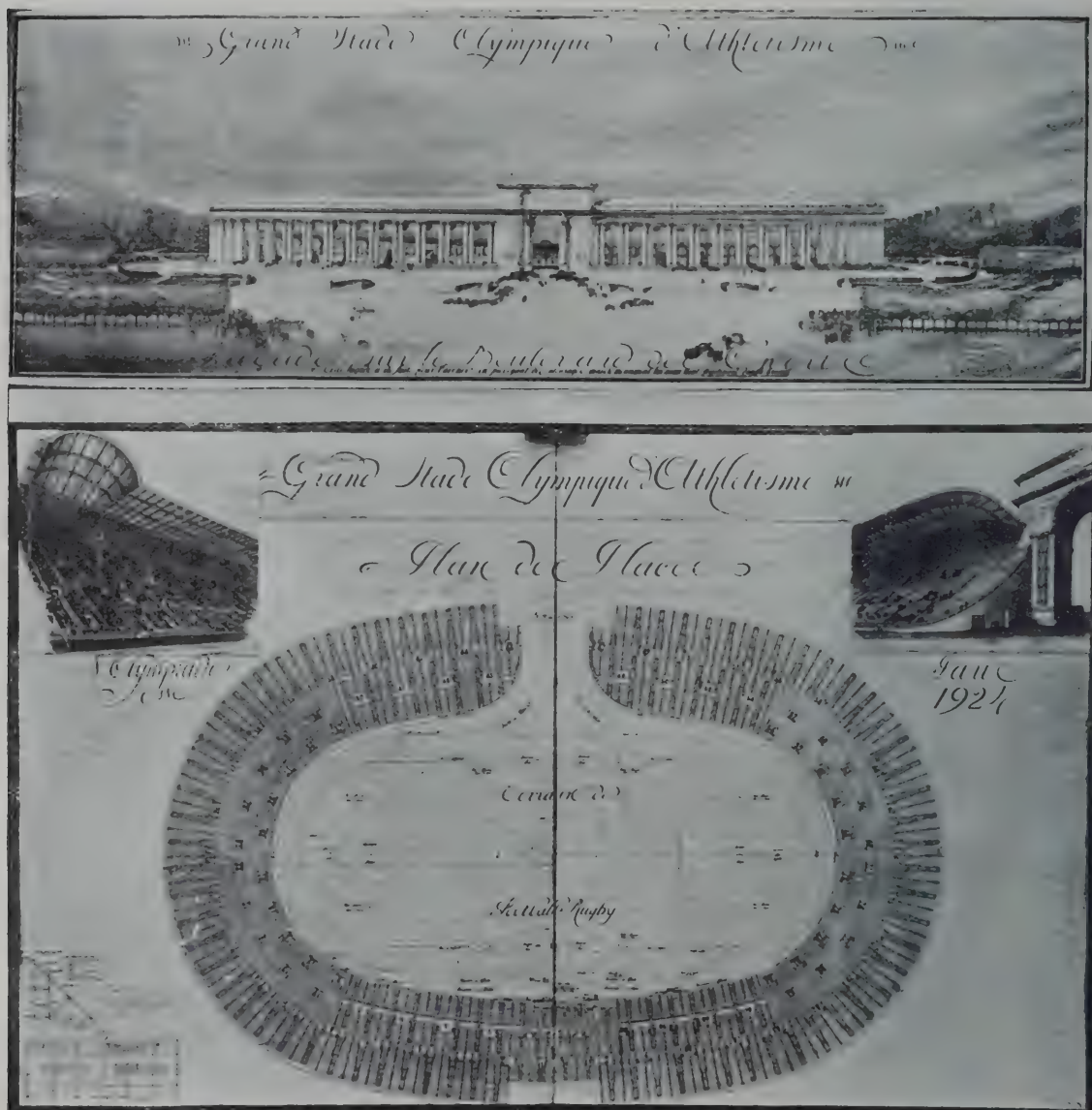
The Olympic Stadium

Fig. 14. STADIUM FOR THE CITY OF PARIS: WINNING DESIGN.
MM. L. Faure-Dujarric and J. P. Chaurès, Architects.

Another stadium design, for the Olympic games at Paris (see fig. 14) is to be in the shape of an enlarged amphitheatre. This is a departure from the earlier plans, the side wings being no longer straight; there are I believe

The Olympic Stadium

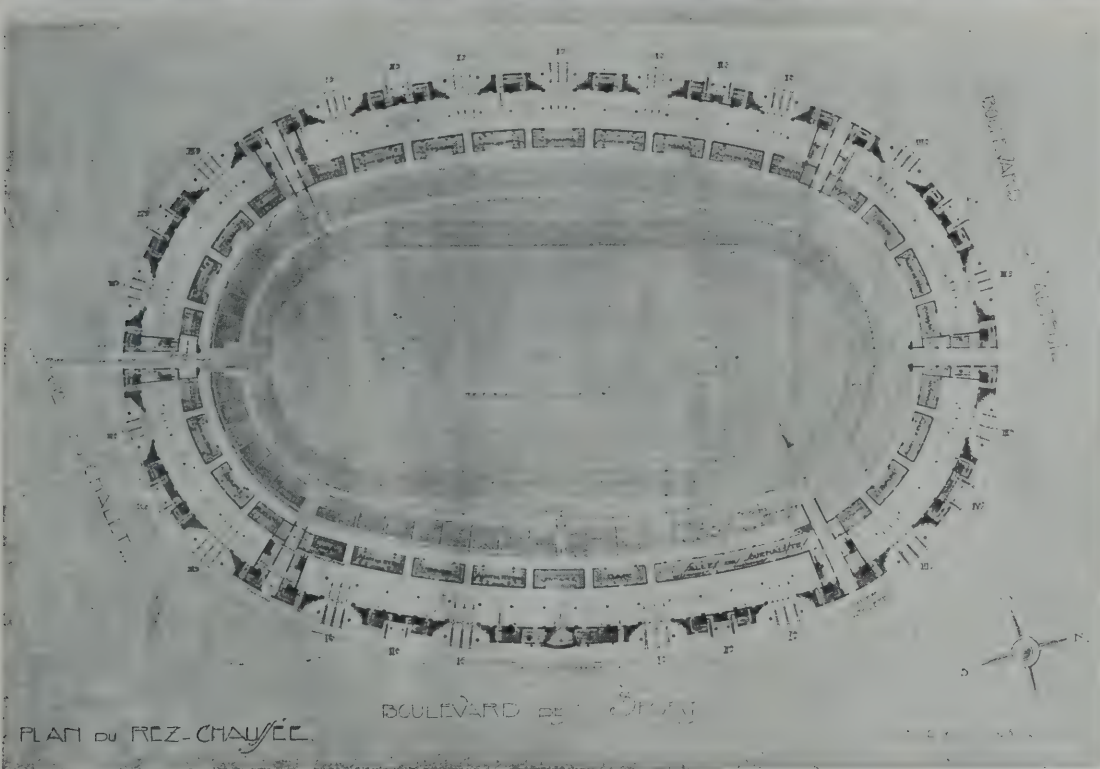
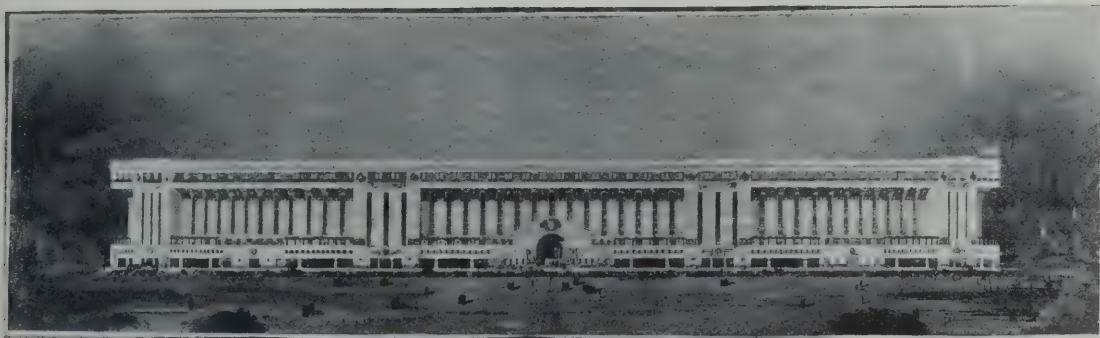


Fig. 15. STADIUM FOR THE CITY OF PARIS : DESIGN PLACED SECOND.

MM. R. Brandon, H. Bard and G. Prévost de Saint-Cyr, Architects. M. Bard won the *Prix Chenavard* with a similar design (1922).

very great advantages in this shape. For instance, the entire object of the method of seating is that each person shall have a clear view of every part of the amphitheatre ; and the long sides of the amphitheatre where they are

*The Olympic
Stadium*

straight certainly do obstruct vision to a very large extent. For example, during a football match or other game when the players are near one end of the long straight side, practically half the persons on that side cannot see the play; but by making the curve continuous a large part of the seating gets a slight angle view, and the vision is very much improved. The objection to an elliptical shape for an amphitheatre is of course in the increased expense, there being no straight lines and no repetition of details.

In dealing with the design of a building of this enormous size, there is one question which rather pushes aside everything else: whether you will

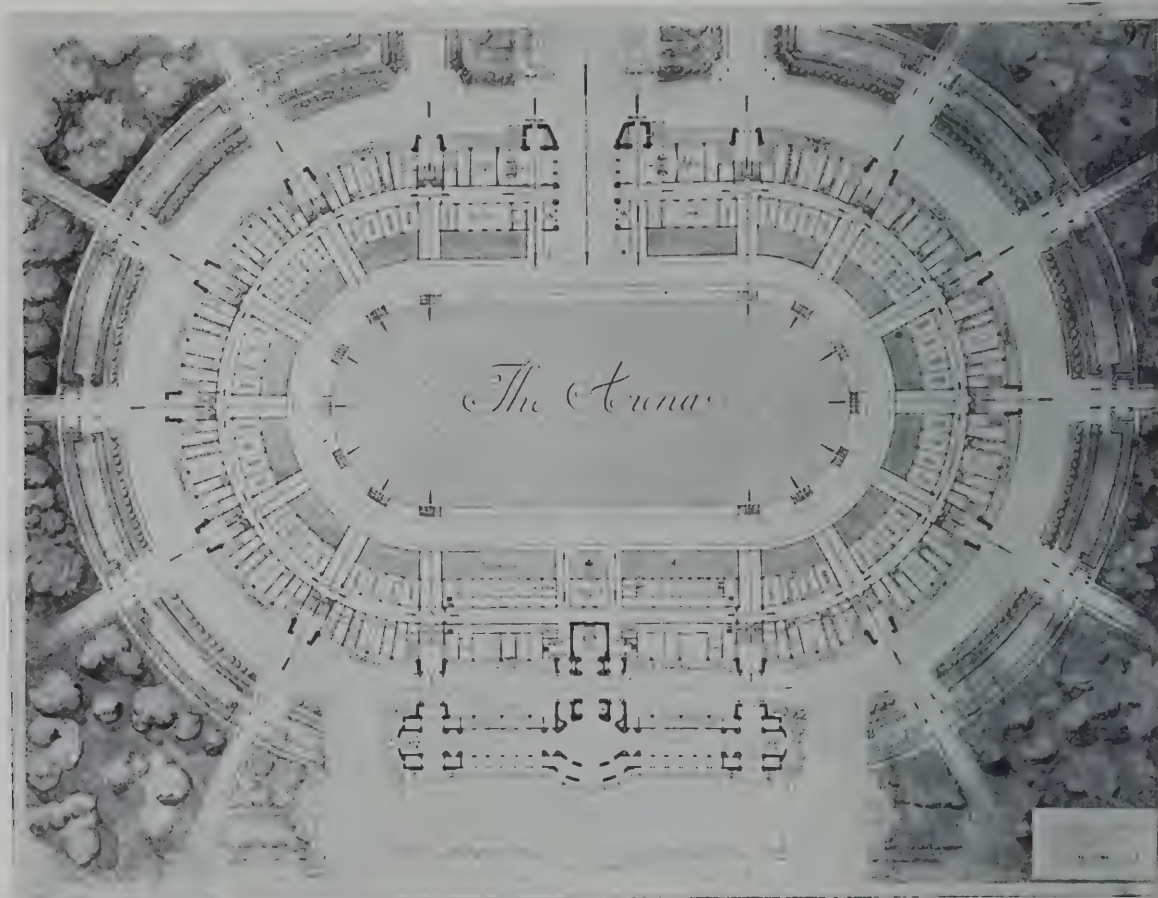


Fig. 16. VICTORY SCHOLARSHIP, 1922: WINNING DESIGN.

Plan at Entrance level

H. St. John Harrison.

(The Victory Scholarship drawings are reproduced by courtesy of The Architect's Journal and The Builder.)

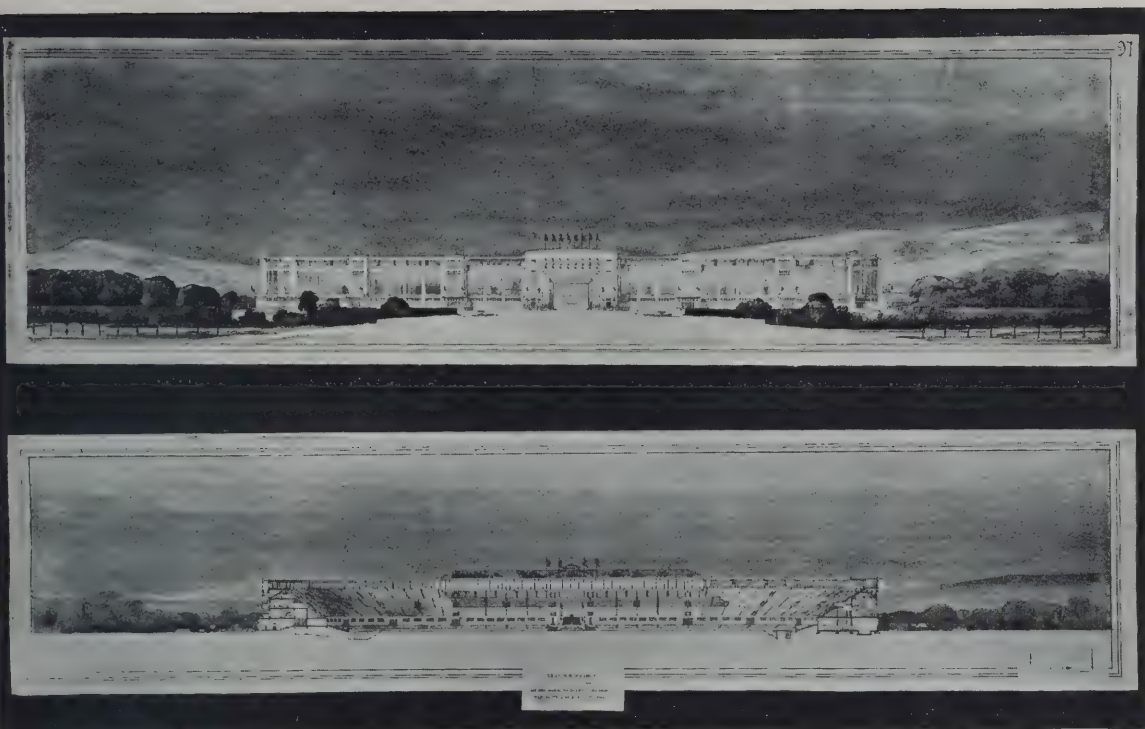


Fig. 17.

Elevation
and Section.

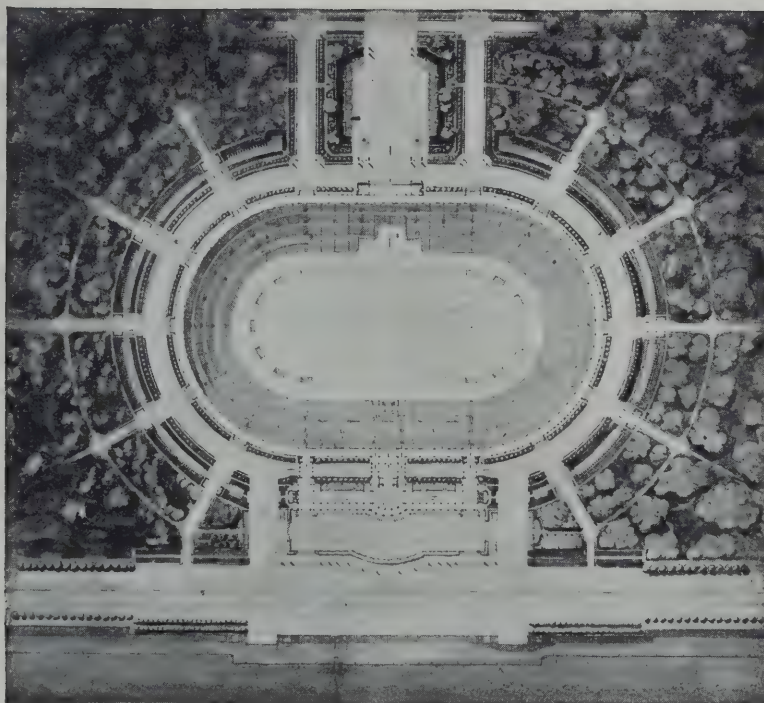


Fig. 18. *VICTORY SCHOLARSHIP, 1922 : WINNING DESIGN.*
Plan of seating.
H. St. John Harrison.

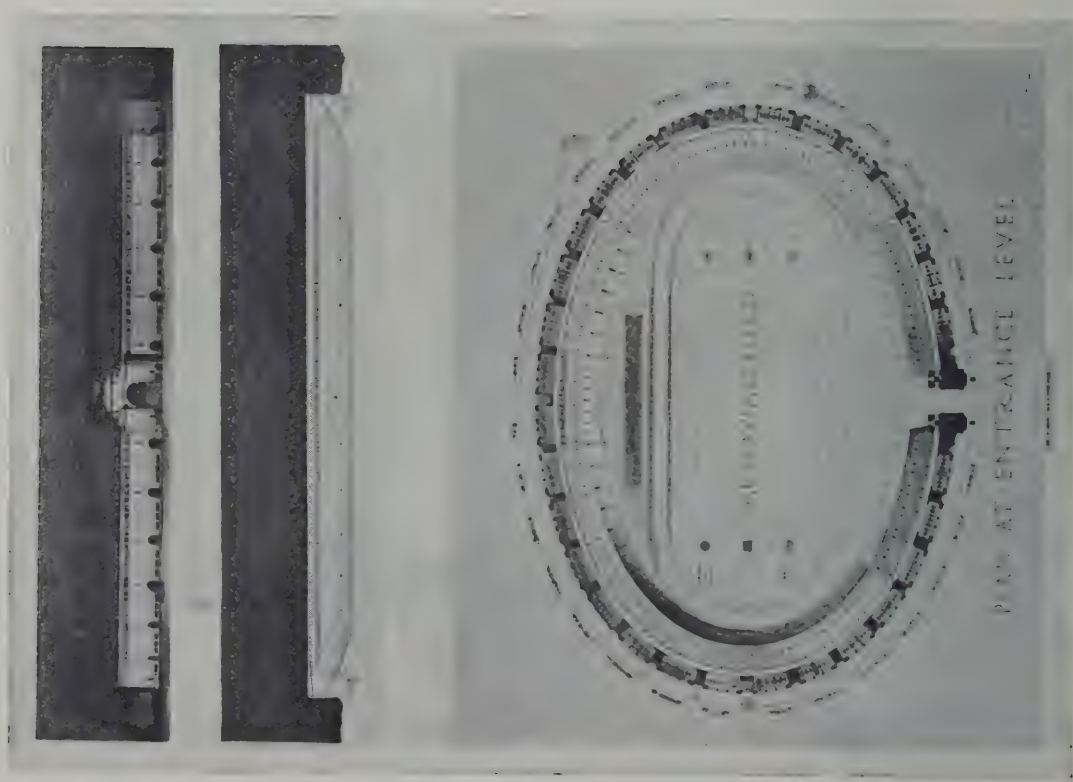


Fig. 19. VICTORY SCHOLARSHIP, 1922: SECOND PRIZE.

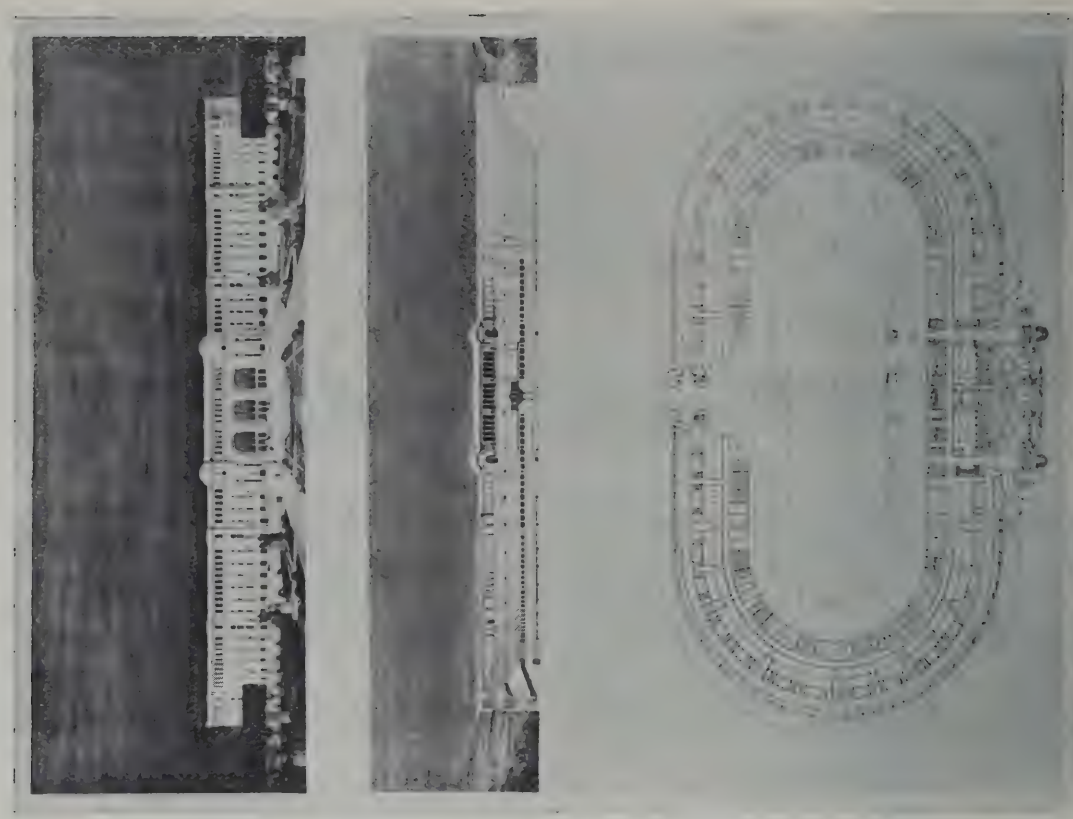


Fig. 20. VICTORY SCHOLARSHIP, 1922: SECOND PRIZE.

make your solution a modern one, or whether you will make it more or less historical. The cost in any case will be a great consideration, and if you intend to work on historical lines, you are sure to 'work in' detail of an extravagant character, and so make your building to a very large extent impossible from the point of view of cost. As students, that hardly enters into your calculations, but it is worth while considering, because my idea of a modern building is one in which the construction is shown in its nudity, with the least possible additions to make of it a good design. When you are working on historical lines, you are working on something which is not a part of your problem, and which is in reality a limitation when it becomes too much of an obsession. I think, then, that the construction should be purely utilitarian construction, and what ornament you put on should be of a more or less detached nature. You could add symbolical groups of sculpture, or pylons, or pillars and columns, but they are very difficult to attach to a building of a very constructional or utilitarian character like a stadium, and they should be attached to it very loosely to give you the feeling required. You could group your features around the principal entrances and the focal points for instance, and in that way get a very great contrast with the masses of constructive masonry behind.

The Olympic Stadium

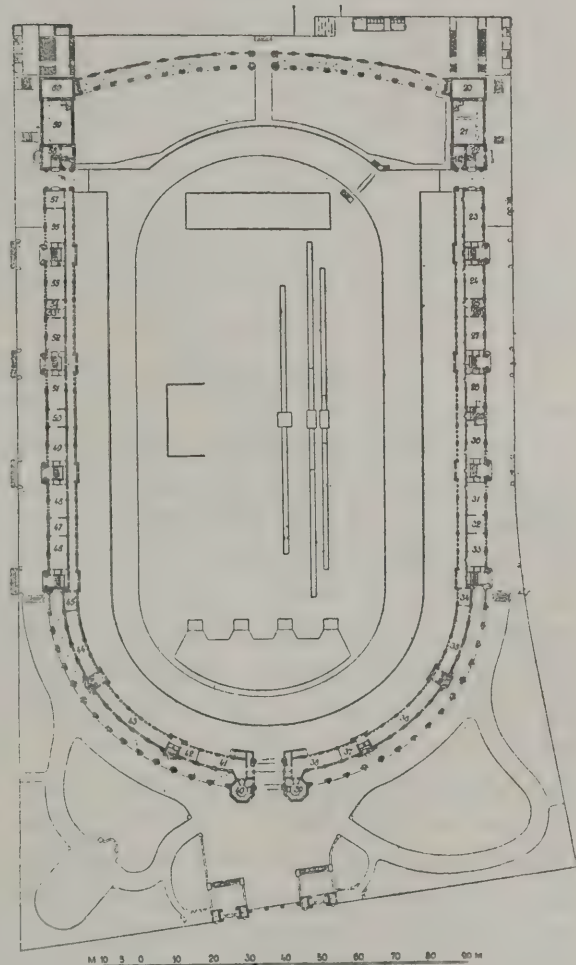


Fig 21. OLYMPIC GAMES : STOCKHOLM, 1912.
Plan of Stadium. *Herr Torben Grut, Architect.*

*The Olympic
Stadium*

One other point seems to have been a stumbling block : the introduction of a triumphal entrance. Really, the fine lines of an amphitheatre need no other expression ; they show themselves, and therefore to break them by a triumphal arch, or staircase blocks or other projections, only detracts from the beautiful silhouette which the amphitheatre gives by itself. The second prize design for the Paris Olympiad (see fig. 15) shows what I mean in that respect : it keeps the arch very much below the silhouette of the upper stages of the building, and it really is very much better in consequence. The first scheme breaks out into an excrescence over the arch, which spoils it. Actually, too, this is a type of building where the internal aspect is more important than the external. Externally there occurs the question as to whether you would put arcades or columns, or leave your walls plain. The more arches and detail it carries the less the building will express its function. If you regard it from an internal instead of an external point of view, the problem solves itself. Therefore I think that an arcade or colonnade, although these may be historical, are not correct in a modern Stadium building.

You have in your problem as a primary consideration the handling of enormous crowds. After a ' show ' you are evacuating a hundred thousand or more people, and the provision of one footpath is not enough. A roadway, a hundred feet wide, would be filled for about half a mile by a crowd of these dimensions, and any other traffic would find it quite impossible to get away. In many schemes I notice that the parking of cabs, motors, and taxis is done in a part of the roadway down which the crowd would have to pass, and the people in cabs would be at a great disadvantage. The only remedy would be to provide a double circulation, one for the public on foot, and the other for vehicular traffic. I do not think anyone in the present competition has solved that really difficult problem. The parking of these cars, too, is a very important point. To park your car near the main entrance, and then to have to walk half a mile round the building to find the doorway, is bad planning. One ought to be able to park one's car near the particular entrance for each seat, and one ought to be able to get out again afterwards and get away without having to cross a great mass of people. I noticed in one scheme, at Berkeley, Cal., that the stadium is cut back into the hillside at one end, so as to make the top seats almost level with the roadway at that point. Above these is a great concourse for parking cars from which the

occupants can see the arena ; they can either remain there or take their seats in the ordinary way. *The Olympic Stadium*

The consideration of visibility has already been touched upon, and, as I have pointed out, there is no question that the elliptical shape is better than the straight-sided shape, because on the straight sides of the track it is impossible to see runners if they are passing close to that side, whereas if it is elliptical you get vision on the greater part of the track which is nearest to you. Another point is that you must keep the people in their seats away from the tracks ; you must make it practically impossible for the crowd to invade the arena between the games, and two or three methods are employed for doing this. The most common seems to be to raise the front seats several feet above the track. That is bad, because the angle of vision throws the rear seats to a very great height. Another is to keep the track and seating on the same level, and to dig a pit in between so as to form a circulation for the athletes who can then get to any part of the field without obstructing the visibility. Another thing I note is that no design has satisfactorily solved the problem of covering the expensive seats. Competitors have all covered the cheap seats at the back.

As to details of planning. The great point should be internal circulation under the seating between the various dressing rooms and the various entrances. People entering the arena would arrive at many different points, but a corridor should connect the whole internal arrangements in one sweep : it is easier for communication, and especially for forming processions. They must form up somewhere, and a wide corridor would provide a place from which to march out into the arena in perfect formation, instead of having to walk outside and muster afterwards. Many of these plans have not provided this internal corridor.

The programme as given out to students is lengthy and complicated ; the following is a summary of it :—

The stadium would be part of an 'Olympic City' which it was proposed to establish near an European capital in connection with an important and memorable athletic festival. Competitors were required to prepare the designs for the stadium, at which various athletic and sporting contests would take place. The site being spacious and well adapted to its purpose, the lay-out provided every opportunity for fine planning. Ample means of access had to be provided for the influx and discharge of large crowds. The approximate total area of the site at the disposal

The Olympic Stadium

of the competitor was one million feet super, of which about four-fifths would be occupied by the stadium buildings and grounds.

The accommodation required was classified as follows :—

1. The central ground must provide a clear space for games, measuring not less than 475 ft. by 250 ft. ; along each longitudinal side there must be an independent border, which would increase the total width to 275 ft.

2. The running track which surrounds the central ground must have a total developed length of 1,800 ft. measured at one foot distance from the boundary of the central ground. The width of the track must be 26 ft. over the whole of its length, and it must contain a straight portion of not less than 400 ft. in length for the shorter ' track events.'

3. The stands, offices, etc., surrounding the stadium proper were classified as follows :—

Accommodation for spectators : The series of tiers must accommodate 60,000 spectators, part seated, part standing. The seats must be so contrived that a spectator watching from any point would be able to follow competitors at any moment of a race or game without rising or bending.

Accommodation for competitors : Fifty cloakrooms with movable partitions must be provided, each one accommodating thirty competitors ; shower baths and a number of small swimming baths (the latter measuring 20 ft. by 8 ft.) were also required, together with lavatories, massage rooms, rest room, and first aid station. Separate entrances had to be arranged for the competitors with direct access to the central ground by means of a tunnel under the running track.

Main entrance : A monumental entrance was required which would allow for the passage of the following :—Processions of competitors ; materials, etc., which would be required on various occasions ; competitors in the longer races, such as the Marathon, in which the runners would start within or without the stadium and finish within the stadium.

The design marked No. 97 (see figs. 16-18), of which Mr. H. St. John Harrison is the author, was awarded the first prize. This scheme, on the whole, is very inspiring, and the jury were unanimous in their award. They made various criticisms, some of them important and others of a more or less minor nature. The greatest point of criticism really was that the lay-out was too *tight* for the building. The approach from the back is very congested, and the surrounding roadways are much too narrow. Very good parking space for cabs is provided all round the building, but if you can imagine this roadway packed with people leaving there would be no room for the cabs to get out. The plan needs a second circulation for

vehicular traffic leading out to distant roadways. The plan of the restaurant is particularly good. It is detached from the building, not wedged under the slope of the seats ; and it has a drive-way behind which forms a very good access to the Royal Box on the lower level. One very interesting point in the plan could have been developed more fully. Underneath the seating, as shown on the elevation, is a very fine, wide, exterior space or circulation, which, in principle, is very good. I do not see why on this exterior balcony accommodation for refreshments could not be provided, entirely surrounding the building, so that from any particular seat the public could get directly into the refreshment spaces and back again. On the face of it the refreshment room provided is not nearly sufficient to satisfy the whole building, and if these subsidiary places were used for that purpose (this could easily be done), you would get very fine accommodation, more in proportion to that of the building. The Royal Box, too, is in a very good position ; it gives direct access on to the track, and competitors could approach for their prizes without having to walk through the middle of the crowd seated on the lower tiers. On the plan the interior corridor forms a massing place for processions, but divides the bath rooms and the retiring rooms from the dressing rooms. They ought to be connected in such a way that it would be possible to get from one to another without crossing the corridor. This I may say is one of the worst features of many of the plans.

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The jury had a lengthy discussion as to the character of the exterior architecture. It is really what one might call modern in principle. It expresses the construction practically nakedly. I think the one fault we particularly found with it was the proportions of the triumphal entrance : it is so colossal that it dwarfs the rest of the building, and the ornament is also on a colossal scale. With more time—it looks like a ‘rush’ drawing—it probably would have been very much improved.

The next plan in order of merit, that numbered 68 (see fig. 20), exceeded the dimensions for no particular reason ; it gave more accommodation than necessary, and does not produce such a good plan as the preliminary drawings shown. It has many of the faults of the first design, and several of its own. The lay-out here, in contradistinction to the first scheme, is much too large ; but there is no really good space for the parking of cabs and carriages ; they are simply placed along the sides of the road with no protection from the

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crowd. Cars could not be parked in a road like this without someone to look after them. What is needed is an enclosed space where one man can look after perhaps two hundred cars. The restaurant is small ; the Royal Box is set too far back, and there are crowds of seats in front of it which would make it difficult for the competitors to approach it. The elevation does not express the fact that inside the building there is an auditorium. The one good point about it is that it is very well tied together by a colonnade along the top. The detail shows a triumphal arch pure and simple, which does not tie in well with the general design of building.

Design number 107 (see fig. 21) is, I think, as a lay-out, the most balanced of the whole series submitted. It has plenty of space, but is not too large. The parking of cabs and carriages is not considered, except that they stand by the roadside and take their chance. The general proportion of the roadway to the building is extremely good. The plan is elliptical with the track running at a slight distance from the seating, and gives an excellent line of vision. Anyone on the track is visible to the whole of the seating. This, more than any design submitted, shows the bad principle of introducing a feature such as a triumphal arch of a different character to the building generally. The elevation is worse than the plan, because the gateway here is a detached mass of building which might just as well be a hundred yards in front. The section is one of the best in the competition, and certainly the most economical. The seating starts from the level of the track and works up in a parabolic curve, which gives very good vision, and the author also covers the greater part of the seating. The elevation, if one dodges the gateway, shows a very fine expression of the purposes of the building. Here again is an extremely fine set of drawings, and it was only after very mature consideration that the jury could find very much fault with them.

Number 71 is an example of an academical rendering of the subject. The detail is a conglomeration of detail taken from the book and drawn with little idea of how to use it. The plan is elliptical, but so very nearly straight-sided that it might just as well have been straight ; the shape of plan is so undecided that it indicates a mind which is not very well developed. In this case some of the better seats are covered, and it is possible on the lower levels to erect an awning which would cover all the good seats right round

the edifice. The plan shows a row of columns behind which there are rows of seats ; on account of the large field of view these columns are bound to obstruct vision. The restaurant is far too small and very difficult of approach. The plan shows also a very complicated system of entrances by a second corridor inside the encircling corridor giving bad supervision of entrances. Any person, as far as I can see, could get into this building without giving up his ticket. One very good point is that the dressing rooms connect with the bath rooms without the necessity of crossing the corridor. The lay-out surrounding the building is extremely bad. It is simply a building laid down on a waste of ground, and an attempt is made to decorate the waste by putting in rows of obelisks and rows of lamp posts. In looking at this set of drawings one really wonders whether it is not so much the student as the direction of his studies which is at fault.

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Number 95 is in some respects one of the best schemes submitted. It is in shape a cross between two styles and has one side straight, one side curved. One foresees bad vision along the straight side ; good along the curved one : one obviously wrong. The approaches are very much congested, although the parking of cars is good in its way, but far too narrow and too near the building. The plan shows very bad junctions between the circular and the straight lines ; and another bad junction between the triumphal arch and the circular shape of amphitheatre. The dressing room accommodation is also poor : the cheap seats are covered, the expensive ones uncovered. In itself the triumphal archway, which forms the entrance, is satisfactory, but it is carried up too high and ought not to break the lines of the building. On the curved side it certainly spoils a very fine silhouette.

Number 99, on general principles, is perhaps one of the worst shown ; it has a very fine shape deliberately broken by projecting features. The straight sides are also broken unnecessarily. The lay-out is ample at first sight, and yet has very serious defects. The main approach leads to an enormous *plaza*, which in itself leads nowhere. The parking of cars here is very inadequately and badly spaced. All the gardens ought to be wiped out and replaced by nothing but a paved roadway. This is one of the few plans, however, which has a really fine internal connection : a corridor running right round under the building, large enough to be used for the forming up of the processions. The section is interesting. The lower

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range of seats is covered by being tucked away underneath the second range of seats, so that the best seats are well covered by a permanent roof. It is the only scheme in the room which does this, but it is at the expense of throwing up the rest of the seats to a very great height. The best feature about the scheme is the fine design of the entrance doorway. It is one of the few which gets away from the triumphal arch tradition. This, again, is one of the schemes which would have got very much higher marks if it had not been for the restlessness of the student, who was trying to see too much in his problem. There is shown everywhere a tendency to put in a lot more incidental details than the problem requires; and the greater part should have been eliminated.

Number 81, again, offers one of those cases where the student has been obviously misdirected, and has done a colossal amount of work in the wrong direction. There is a vast quantity of fine drawing and hard work. From the elevation, however, it is really very difficult to think that the building is anything but a Town Hall or other civic building. One would never think that there was an amphitheatre under it at all; the detail might be that of any town hall done for a competition twenty years ago. The general lay-out of the plan is not at all bad; it has very fine approaches and with adequate parking spaces for cars, protected by gateways in such a way that the whole of that space could be looked after very comfortably by two men, one at each gateway. I believe this scheme and that placed first are the only two which really have satisfactorily solved the question of parking the cars.

No. 63 has a fine-shaped elliptical amphitheatre, thoroughly well worked out, but the student made a mistake in carrying the track closely under the seats. Where the track is straight in front of the Royal Box there is good vision, but not on the other side where the track is curved. This is the only design where the main entrance is at the end of the building. On the whole, as an academic solution, the simple arcading and brick elevation of this scheme is one of the most satisfactory in the room. It is a very fine set of drawings marred by fundamental defects of planning which ought not to have crept in at all, even at the beginning, and should have been eliminated before the finished drawings were begun.

I wish to say a few more words in conclusion to deprecate the recent tendency in architecture to reproduce historical details as the beginning and end of design. It is still the fashion, unfortunately, to study historical buildings from the outside, which is not actually studying architecture at all. You are only studying external expression, the details of which may or may not be applicable to your new building. Architecture would rapidly become nothing but a study of detail if such were to go on indefinitely. Fortunately the practice is breaking down and, except at the Academy, where nothing but the exterior of buildings appears to be considered, everyone knows that a fine plan properly drawn is just as beautiful as any elevation. I must congratulate the Society on the conditions of their competition, which always meets with an unusually good response. I think it is due to these that students have confidence that they will get a good run for their money. The judging of students' competitions is not always done as it should be. There is often a tendency to give the prize to a plan or set of drawings which have nothing to commend them except the enormous amount of labour expended on them. Quality and commonsense seem to be unnecessary. We ought therefore, as students, to be very thankful to The Society of Architects for doing these things as they should be done.

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DETAIL FROM AN IONIAN VASE OF THE
SIXTH CENTURY B.C., NOW IN THE
LOUVRE.

(From *The Legacy of Greece*, reviewed on p. 39.)

A LETTER FROM AMERICA.

New York; October 1922.

AT a moment when the work of American architects is receiving so much attention outside their country,—albeit the approval is not universal nor yet the appreciation free from expressions of criticism which have their due weight,—it may seem more or less gratuitous to touch upon factors which are profoundly to be reckoned with in the future development of architecture in the United States. It is difficult, at this moment, to attempt any evaluation of the weight that any of these factors will carry. There is, first and foremost, the economic factor, ever forcing its persistent way into problems of cost, and demanding, in the bulk of our building, reductions in space arrangements and in quality of work and materials. It is idle to surmise where this may lead, architecturally speaking, although the prediction of Mr. Belloc seems as rational as any. Announcements of new devices for compressing more humans into a given space follow each other without apparently exciting the smallest interest as to their significance. If one can but find an apartment at a rental within one's means it seems to matter little whether the bed be secreted in a cupboard by day, or whether the gas cooker be ingeniously arranged to conceal the bathtub during the hours devoted to the preparation of meals. True, the province of architecture, strictly speaking, is often proclaimed as not covering this vast field of building, since it is one of 'speculation,' which seems to indicate a queer state of affairs. Yet architecture still seems to many of us to have some concern with shelter for humans in their homes.

Again, there is a growing—shall we say revolt? in the ranks of a by no means inconsiderable part of the profession in the United States: a rebellion, if one wills, against the stylistic and overstudied architecture of so much of our recent work. It would not be dangerous to predict an extensive sweeping away of much that we have thought pretty good in design; a return to plain spaces, a more careful attention to mass and proportion. The murmurings are audible. Ornament is in for a persistent questioning. A good many men are tired of playing with decoration. It is a little as though we

had had an architectural debauch, and with the usual after-effects. At any rate, this state of mind is a positive factor at the present moment. Its full effect one cannot presume to estimate. *A Letter from America*

Then there is the question of workers, or, as some would prefer to state it, the question of craftsmen and craftsmanship. No small factors, these, and the best evidence of the importance they have assumed is the attention now being bestowed upon them by the architectural profession itself. Of course we have taken it for granted that there would always be an unlimited supply of workers, and while it has been more or less noticeable that quality in workmanship was declining, the fact was generally accepted as evidence of the pernicious practices of the trades unions. These were commonly believed to encourage indifference, just as they were thought to limit the number of apprenticeships as a means of keeping up wages.

The real facts are proving to be quite different. When the American Institute of Architects created the Post-War Committee and instructed it to make a survey of the building business, it began to pave the way for a closer *rapprochement* between architects and the other members of the building industry. It had come to be seen that the profession could not longer continue in its splendid isolation,—that architects were a part of the building industry,—that the industry was hopelessly entangled in a web of practices such as made any rational progress out of the question. The full extent of this web has not yet been traversed, and its complete economic and social significance has not yet penetrated, but enough has been visualized to stimulate a very considerable thinking on the part of a good many architects in the United States.

The Post-War Committee did its work and retired, but one effect of that work is now to be seen in the various Congresses of the Building Industry which have been organized through the initiative of architects, noticeably in Boston, New York, Philadelphia, and in Portland, Oregon. They are founded upon the faith that the problems of the building industry must be attacked by the local groups involved, and these Congresses are composed of representatives of all trades, professions and commerces which have anything to do with the work of building. So far one fact stands out as pre-eminent above all others. Architects have been able to bring employer and employee into a group such as hitherto has not existed in the United

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States,—a group where discussion can take place upon basic factors, and where there is confidence that the architectural profession will stand for fair play. It was the architects, for example, who brought about the National Board of Jurisdictional Awards for dealing with the vexed question of demarcations. It is the architects, through the Congress of the Building Industry, who are, and for the first time in the United States, causing to be set up such an investigation of the question of craftsmen and craftsmanship as could not have been done otherwise. For example: it has been discovered, and admitted, that the employers in the building industry are equally, and in some cases more, guilty of forcing down the number of apprentices than are the unions. In New York City, for example, this is true, and the knowledge was gained by eliminating the system of entrenched warfare that has hitherto existed, and by getting the principals to discuss their problems with the architects.

Of course it is true that the shortage in skilled labour has now reached a point where it is having a decided effect upon the rate and cost of building, and that situation has obviously created a general desire to see what can be done. It has led, in New York City, for example, to a thorough overhauling of the whole apprenticeship system in the building trades, and, while the problems have not by any means been solved, it is certain that there are now several hundred new apprentices in the building trades where formerly there were, practically speaking, none. This work has been carried on by a special committee of which Mr. Burt L. Fenner, of the firm of McKim, Mead & White, is Chairman, and it has received extensive financial support from employers, unions, realty interests and even from bankers: so serious has the problem become. The Board of Education has been induced to offer part-time schooling arrangements for apprentices, and this schooling is compulsory. It is far too early to predict the eventual outcome of this undertaking, but whatever may come of it, one feels sure that the social and economical perceptions gained by architects will not be useless.

Probably it is true that these problems are particularly American in their character and extent. That is to say, they are more involved with the development of machine industry than elsewhere. The high money wages paid in the United States, comparatively speaking, have forced a machine development of the highest intensity. The result of this has been a steady

drain of skilled workers from all trades, and there seems to be no doubt that the building trades have suffered severely, since the Census of 1920 exhibits a marked decline in their numbers. But while this phenomenon has not passed unobserved (at least architects have expressed their irritation with it) it seems generally to have escaped recognition that our whole machine development is founded upon the premise that all skilled labour must be dispensed with, and that men must be divided and sub-divided until they perform but one operation each, if possible, and that one requiring the exercise of neither skill nor judgment. The whole story is very simply and straightforwardly told in the biography of Henry Ford, who, more than other men perhaps, has succeeded in producing a division of labour and a mechanistic purgatory such as one cannot wholly comprehend without seeing.

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Thus the problem of apprentices for the building trades is bound up with the competition of machine industry. In a works of that kind a man can be earning maximum wages in a few weeks, or at most in a few months. He faces no unseasonable *métier* such as he is likely to find in a building trade, and steady work and wages complete an attraction which it is difficult to meet. Yet the apprenticeship committee of the Congress of the Building Industry in New York are greatly encouraged by the type of youth they have been able to attract to building trades as a result of their recent very earnest labours.

On the question of craftsmanship volumes could be written, of course. No one longer disputes the destructive effects of competition in price. I remember very well what Mr. Ashbee wrote, after his Campden experiences, in his little volume *Shall we Stop Teaching Art?* That craftsmanship and competition cannot exist side by side ought to be a self-evident proposition by this time, but even when we are all ready to admit that fact there still remains the question of what is to be done. Yet it is hopeful in many ways to find so many architects ready to attempt an understanding of these things, even though they are being driven forward by the sheer pressure of economic circumstance,—a pressure which, however, is more likely to increase than abate.

CHARLES HARRIS WHITAKER,

Editor, The Journal of the American Institute of Architects.

CRITICAL REVIEWS.

CIVIC DESIGN.

WHETHER in the near future we shall see that same increase of population and rapid development of towns that we have seen in the immediate past it is impossible to say, but town planning is not solely concerned with town development—it also means town improvement, and deals with control and conservation as much as with construction and creation.

It is now thirteen years since Mr. John Burns, the then President of the Local Government Board, got his Town Planning Bill through Parliament. Since then there have been most unfortunate and unforeseen setbacks to the progress of Town Planning, for hardly had Local Authorities commenced to think seriously about putting into operation the Act of 1909 for their undeveloped areas when the war intervened. Ruislip, Northwood and Birmingham were the pioneer areas to test in practice the working of this Act, which was found difficult to operate and which has since been amended by the Act of 1919. Houses, more immediately needed than town plans, have since entirely absorbed the energies of Local Authorities. The first instalment of subsidy houses are, however, rapidly reaching completion, and once more the interests of Local Authorities are turning to town planning and the development of land.

Town planning under the Acts of 1909 and 1919 will in the future be put into practice with greater assurance of success than it received in 1909, and this for the following reasons :—

1. The adoption of the Act has been made compulsory. On January 1, 1923, every Borough and Urban authority having a population at the last census of over 20,000 inhabitants must have prepared a scheme by January 1, 1926.
2. The difficulties attending the notification of owners at every stage in the preparation of a scheme have been very much eased, if not entirely removed.
3. The objection to the Act felt by owners before the war, that its adoption sterilized their land during the period (a very lengthy one)

when the scheme was in the making, has been removed. Land owners and builders had no assurance that building operations would be compatible with the ultimate requirements of the scheme, and therefore built at some risk. Their immediate plans can now be approved by an order from the Ministry without awaiting the final approval of the Ministry to the whole scheme.

Add to these three important factors in the working of town planning to-day the still more important one that in practice regional planning is now, as it should be, taking precedence over local planning. Local Authorities, where matters are moving fastest, are now grouped up regionally, and are actually preparing regional plans. Perhaps the most important is the region round about Manchester. There over seventy-two local authorities have engaged themselves in the making of a great regional plan. Similar regions are in process of formation around London. We have the North-Eastern area, the Thames Valley area, the North-Western area, and areas that include all the interests of the port.

The importance of these regional combinations of authorities was well demonstrated quite recently at Manchester, when a great conference and exhibition of plans was held in the Town Hall. The purpose of the undertaking was to enable the citizens of Manchester and of the surrounding towns to see, through the medium of the finest collection of plans perhaps that have ever been got together, what town planning means, what town planning entails, and what town planning could do for Manchester.

We are likely to see a great increase in interest in town planning in the immediate future round about London, and the question of holding a big exhibition and conference similar to that held in Manchester is being mooted from several quarters. Moreover, it is probable that a considerable sum of money will be spent on main roads and main road improvements during the coming winter ; and architects interested in building development should watch with the greatest care the planning of all these roads and the vast changes that their making will bring about.

S. D. ADSHEAD.

ARCHITECTURE.

THE COUNTY HALL: A RETROSPECT.

THE most prominent features of the London County Hall are its steep roof, its central cupola and the tall stone chimneys which rear their heads so aggressively from a back-ground of terracotta. This is not to say that the broad sweep of the crescent with the long closely fenestrated wings on either side do not also form a striking composition, but I think it will be generally agreed that the skyline and the bright note of colour make the first impact upon one's mind. There are many critics who interpret the slightest objection to this colour as evidence that the objector is a dull, incurable Puritan, incapable of appreciating the labours of those who are striving for a 'brighter London.' Before proceeding further in an analysis of the building it may be well to dispose of this matter of colour at once. The peculiar danger of applying an obtrusive colour-scheme to buildings is that its proper formal emphasis may be disturbed thereby. A delight in colour irrespective of its resultant accentuation is entirely unintelligent. It would not be surprising if we were to wake up one morning to find that some of the devotees of 'brighter London' had stained Westminster Abbey a vivid green and painted St. Paul's pink. 'You horrible kill-joys, you cannot appreciate colour,' they would say if we protested. Yet one could answer 'I like the green of the trees, of the sea, or of an emerald; but I cannot approve of a green Westminster Abbey; similarly I like the pink of carnations, the pink of a sunset, and the pink of my drawing-room carpet, but I do not want a pink St. Paul's.' The reason is that in a city a building must take its place among its neighbours and must express a social relationship with them. St. Paul's is grey, or rather a mixture of silver and black, and it presides over a concourse of other buildings predominantly grey. The splendour of its form is sufficient to establish its headship over these other structures without there being any necessity for it to have the additional mark of bright colour. In fact this colour would have the immediate effect of detaching St. Paul's from its context and thus depriving it of the full value of its natural distinction. The other buildings, if one could assume

them to be endowed with personality and speech, would labour under a sense of grievance. 'St. Paul's,' they would say, 'is taking an improper advantage over us. In addition to having a big dome, to which however we are quite reconciled, she insists upon being pink as well.' And is not the London County Hall taking just such an improper advantage over Westminster Abbey, Parliament, St. Thomas's Hospital and its other neighbours by planting this wide expanse of brilliant red tiles in a locality dominated by slate roofs? Some will make excuses for the County Hall and urge that she is really a country cousin just come to town, and as such should be exempt from a too strict obedience to the dictates of civic manners. Others will join in the one hope that the smoke of London will soon dye this roof a decent black.

Let us now turn our attention to the pitch of the roof. In a mediæval church or a structure such as Westminster Hall a steep roof of wide span has an obvious justification, for there it is used to cover a chamber which reaches up to a considerable height within the roof itself. A high stone vault or a decorative hammer-beam truss give point and purpose to such a form, but in the London County Hall the crescent part of the roof, which is of enormous cubical capacity, appears to contain nothing whatsoever except the means of its own support, while the segments surmounting the wings have only a partial justification in the two rows of dormers. And these latter are suggestive of a niggling economy born of a recognition of the fact that it is cheaper to put storeys in the roof than to raise the façade.

A building such as this cannot be adequately judged without reference to its immediate historical source. As has been admitted on all hands, this design shows the influence of Norman Shaw. Now Norman Shaw spent the best part of his life in designing country houses. Being brought up in the traditions of the Gothic Revival, he thought that a mediæval cottage gave a better inspiration for domestic architecture than an 18th century mansion, although the houses he designed were often equal to a mansion in size. A detached mediæval cottage has generally a high-pitched roof and chimneys prominently disposed. Hence a Norman Shaw house has a similar roof and chimneys much bigger and still more prominent. And is not the chimney expressive of the hearth and is not the hearth the symbol of the home? What, therefore, could more adequately express the quintessential idea of

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domestic architecture than a large soaring chimney? Through the autumn haze we look wistfully at the gently trailing smoke and our thoughts dwell upon hospitable fare. But may we not ask in all seriousness, Why are these conspicuous chimneys allowed to domineer over a great public building? In Somerset House, the Treasury, the War Office, and in the other buildings which house the Departments of State, I am told that quite adequate provision is made not only for heating the rooms but for the bodily refreshment of the civil servants. But in these structures in proper urban fashion the façades are surmounted by low-pitched or flat roofs and parapet walls behind which the chimneys are well nigh invisible, or at least inconspicuous. In the London County Hall, however, the eight glorified chimney flues facing the river front strike a note of defiance, as if the occupants of the building were proclaiming to the public 'We don't care twopence what *you* say and we *will* have our cups of tea.'

It has seemed to me necessary to devote so much space to a criticism of the roof and chimneys because these features have to a large extent set the civic tone of the design, and it is the social consideration which is supremely important in a public building. The best plan in the world and the most skilful construction cannot compensate for errors in general deportment. Yet the London County Hall has obviously many conspicuous merits, and in the next issue I shall attempt a detailed analysis of the plan and elevations.

A. TRYSTAN EDWARDS.

LITERATURE.

¶ AN ARCHITECT AMONG THE PROFESSORS.

IF one excepts Professor Murray's introductory survey, the essays contained in *The Legacy of Greece*¹ will be seen to follow an order which merits attention. Architects and archdeacons, in particular, will be alike interested to note that the first deals with Greek theology, and the last with Greek architecture; between these two philosophy, biology, sculpture and other branches of knowledge follow each other in equally haphazard succession. It is difficult to imagine the system upon which such a classification is based. Hardly anyone would be found to assert that the precedence accorded the various subjects in this book has anything to do with their comparative importance to the Greek mind of any period. That it springs from our modern feelings is still more difficult to believe; we have only to instance one of the greatest literary reviews of the English-speaking world, whose regular critical articles begin with architecture (even poetry yielding its claim to pre-eminence here) and finish, by a coincidence that is apparent rather than real, with theology. It is perhaps unfair to expect from the stronghold of mediaevalism what a more modern Academy, presided over by an architect, is unable to give. The offence, however, is so directly, so pointedly illustrative of the sort of snubbing to which architecture has long been subjected that it must not be passed over entirely without notice.

It is when we come to the contents of the book that the order of the essays (at least so far as the two extremes are concerned) appears to receive some measure of justification. The collection sets out, as indeed its title indicates, to trace connections, to claim forgotten kinships, to explore modern parallels, with the world of ancient Greece. In the first and finest of the specialised essays that admirable scholar, Dean Inge, most faithfully makes good this promise; in the last and least attractive, Sir Reginald Blomfield gives us another text-book chapter on the history of Greek architecture. It may be urged, of course, that the author is addressing a lay public, and is compelled

¹ THE LEGACY OF GREECE. Essays by various authors, edited by R. W. Livingstone. Crown 8vo., pp. xii., 424. Oxford: At the Clarendon Press, 1922. Price 7/6 net.

Critical Reviews to concern himself a good deal with elementary information. Yet every other contributor to this collection is in a precisely similar position; and whereas the essay on theology will in all likelihood prompt the reader to seek acquaintance with its author's writings on Neo-Platonist thought, while that on literature will make him take down Thucydides from his shelves with a new and astonishing zest, the only calculable result of the paper on architecture must be one of a very different nature. That the reader who is thus chilled to architecture will in the majority of cases be a layman only makes the result all the more regrettable.

C. A. B.

ARCHITECTURE AND ACOUSTICS.

NOBODY can deny that the appearance of this work¹ is timely. The acoustic failure of the new County Hall in London has once more drawn public attention to the problems of acoustic design and quickened professional interest. 'Broadly speaking, it may be said that the acoustic qualities of a hall or room cannot yet be predicted,' declares the *Times* in a leading article of July 24. 'Since no knowledge is available concerning the acoustical properties of a chamber . . . ' writes Sir William Pope in the same journal three days later; and again: 'so far no attempt has been made to ascertain the factors which determine acoustical efficiency in an auditorium.' Yet the investigations described in the volume before us were begun by Professor Sabine twenty-eight years ago, and were first published in the *Proceedings* of the American Institute of Architects in 1898. Beginning with an investigation of the causes of defects he proceeded to methods of cure: and finally, with all due respect to the *Times*, to an accurate method of prediction. The first paper describes the initiation of the whole research in 1895, through instructions from the Corporation of Harvard University to propose changes for remedying the acoustical difficulties in the lecture room of the Fogg Art Museum. The difficulty in this case proved to be excessive reverberation—the undue prolonging of a sound with the consequent confusion of speech and even of music. He proceeds to investigate how this factor can be controlled by the introduction

¹ COLLECTED PAPERS ON ACOUSTICS. By Wallace Clement Sabine. Harvard University Press: Lond.: Humphrey Milford, 1922. Price 17/- net.

of absorbing material, and here his scientific training stands him good stead. He defines accurately his standard source of sound, adopts a clearly-defined unit for the measurement of absorbing power, calculates numerical values for the coefficients of absorption of familiar furnishing materials, and shows how the time of reverberation—the time taken by a sound of standard intensity to become inaudible after the source has ceased to act—can be made to assume any desired value. By experiments on a very large variety of rooms he finds that the time of reverberation is not only inversely proportional to the absorbing power of the materials, but directly proportional to the volume of the room. This leads at once to a simple relationship between absorbing power, volume of room and time of reverberation, from which it is possible to calculate the acoustic quality of the room *in advance of construction* and so to solve the main problem of the architect. This first paper also contains results of experiments on the absorbing power of an audience, and concludes with an account of the successful application of the foregoing principles to the design of the Boston Music Hall.

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The second paper opens with an account of experiments designed to test how far critics are agreed as to what value of the time of reverberation gives satisfactory acoustics. The extraordinary accuracy of musical taste in this matter is demonstrated. The paper then goes on to deal with the extension of the measurements of absorbing power to notes of different pitch, and measurements are made of the absorbing power of common building and furnishing materials over a wide range of pitch. This has an important bearing on the effect of interior fittings on musical quality and on orchestral balance. Subsequent papers deal with special problems—defects due to echo and to interference of sound, the acoustic effect of systems of ventilation and heating, acoustic insulation, etc. The book is indeed a mine of information—and accurate information. There is no slovenly work in it; one could almost wish that Sabine had been less careful. There are many single references throughout the book to problems of great interest upon which work is being done, but no subsequent reference appears. In commenting on this fact the editor says ‘The severity of the criticism which Professor Sabine always applied to his own productions increased with time, and it is to this extreme self-criticism and repression that we must ascribe the loss of much invaluable scientific material.’

The book is well produced and well illustrated. Architects in search of information and guidance will find the presentation of the matter as a series of separate papers designed for different types of readers a little perplexing. Yet here at last is the greatest individual contribution to the subject of architectural acoustics made easily accessible to all. It is a contribution in which theory and practice are happily blended. In most of his work Sabine was a pioneer. He made a preliminary survey of far more territory than he was able to map in detail, and it is a matter of satisfaction to know that his memory is perpetuated by a laboratory¹ where the work he began is being continued and developed.

ALEX WOOD,

Lecturer in Experimental Physics, Emmanuel College.

❑ BRIEF NOTES : BOOKS AND PERIODICALS.

MR. YERBURY has done students (prospective and otherwise) a great service in writing his little book,² and the advice that it contains should avoid much waste of time, and in some cases even the waste of a whole career. They are told how to become architects, and particulars of all the architectural schools are given, as well as the entrance and continuation scholarships, and the various prizes that are open to them. The book also contains some sound advice about studying in Paris, Italy and America. Mr. Bucknell writes a most useful chapter on architectural rendering, which is full of suggestions, and should put the students on the right track to start with ; the chapter on the nucleus of the architects' library by Mr. Bagenal is particularly useful. There is a list of Museums with their time of opening, and the authorities to whom one has to apply to use London's sketching grounds, such as the Inns of Court, the parks, and Hampton Court.

The *Architectural Record* (New York) publishes an important article in the September issue on Mr. Norman Bel-Geddes' scheme for an entirely new type of theatre, in which he claims that he has overcome all the defects of the ordinary type. The proscenium arch and the galleries are both abolished, and an absolutely uninterrupted view of all parts of the stage is obtained from every seat.

The Acoustical Laboratory at Geneva, Illinois, conducted by the late Professor Sabine's son, Professor Paul Sabine.—Ed.

² ARCHITECTURAL STUDENTS' HANDBOOK. A Guide to the Profession of Architecture. By F. R. Yerbury, Secretary to the Architectural Association. Illustrated ; pp. 150. Lond. : Technical Journals, Ltd., 1922. Price 10/6 net.

Mr. Geddes realised that the proscenium type of theatre is profoundly unsatisfactory for the presentation of Greek and Elizabethan drama, where the players were meant to be seen 'all round, and not merely from the front.' With this objection in view he puts the players and the audience under one great domed roof. He manages this by putting his main axis diagonally across the site, with the stage in one corner and the seats arranged in semi-circular ranges round this. The scenery is set down below and raised to the stage level hydraulically while the stage is in darkness. It is a most ingenious scheme, and one that should be studied by all interested in the theatre, since (apart from its æsthetic advantages) it is claimed that a greater number of spectators are more comfortably seated than in the ordinary type of building.

*Critical
Reviews*

The *Architectural Forum* is, as usual, full of good things, the principal item of the September number being an article on Memorial Halls of New England by W. R. Greenly, illustrated with many photographs of buildings most of which follow the very excellent red brick Colonial tradition of the district. These early Town Halls were used for many purposes, being part Town Hall, part Church and part Social Centre, and similarly the modern buildings which have been built as War Memorials have many functions to carry out. These halls are mostly for small towns of 2,000 to 3,000 inhabitants, and besides being the centre of Local Government, with police and fire stations and offices, they often contain a library and a large room which is used for meetings and for cinema shows.

Mr. Herbert Baker's fine house for Sir Philip Sassoon, at Lympne, which has already acquired historic association from the informal meetings of Premiers that have been held there, is well illustrated in the *Architectural Review* for October by Mr. Yerbury's photographs.

On October 14 *Country Life* published an article by Prof. Reilly on Mr. Edwin Cooper's Port of London Authority building, which was opened by the Premier on October 17. The Editor of that paper is to be congratulated on leading the way for competent and frank criticism of modern buildings in the public press, instead of being content with the descriptive inanities which are usually indulged in on these occasions. Professor Reilly's criticism is sympathetic, but at the same time perfectly frank; in this lies its value. The article is illustrated by a series of superb photographs, but that is what one expects from *Country Life*, whose reproductions are always beyond reproach.

On October 18 the *Daily Telegraph* devoted two pages to descriptions of the Port of London Authority building, and reproduced several drawings, one being a perspective by Mr. Cooper himself. At the present time it is surprising that an important daily paper should think a new work in architecture worthy even of its notice, but that it should devote two pages to it is encouraging and rather magnificent. By way of contrast, in the *Morning Post's* description of the opening the name of the architect was not even mentioned!

G. B. T.

THE SOCIETY OF ARCHITECTS.

PROCEEDINGS.

A SPECIAL General Meeting of THE SOCIETY OF ARCHITECTS, was held at 28, Bedford Square, W.C.1., on Thursday, October 12, 1922, at 6 p.m. The President, Mr. E. J. Sadgrove, F.R.I.B.A., having taken the Chair, the Minutes of the previous Meeting as published in the *Journal* were taken as read, and were confirmed and signed.

The following announcements were made : Nominations for Fellowship 1, for Membership 4.

ADMISSIONS.

RE-INSTATED TO MEMBERSHIP. BEESLEY, PERCY MONTAGUE, 12, Rue Chapsal, Shanghai, elected 1906, resigned 1920.

ELECTED AS LICENTIATES. DANCE, THOMAS HENRY WILLIAM, 46, Western Road, Oxford ; LYE, JOSEPH HARRY, 10, Chepbourne Road, Bexhill-on-Sea ; ROBERTS, HUGH, 10, Gladstone Street, Mold, N. Wales ; WORSFIELD, ALFRED FELIX DE PARMENTIER, 38, Western Street, Lewes.

RESIGNATIONS ACCEPTED.

MEMBERS. LLOYD, A. P., A.R.I.B.A., 21, Girdlers Road, Brook Green, W.14 ; MUMBY, G. H., 12, Boulevard Mansions, Upper Tooting, S.W.17 ; H. GUICHARDE TODD, Highcroft, Southwater, Horsham.

STUDENT. WAITE, C. L., 4, Canton Villas, Bridlington.

TRANSFERRED TO RETIRED LIST.

HALL, A. G., M.S.A. 1896, 6, Great James Street, Bedford Row, W.C.1.

DECEASED.

PAINE, GEORGE HENRY, F.S.ARC., London, Elected Member 1905, transferred to Fellowship 1920. Died September 24, 1922.

ELECTIONS.

The following candidates whose nominations had previously been announced and published were submitted for election under Articles 12 and 17 of the Articles of Association, and were declared to be duly elected :—

AS A FELLOW. WELLMAN, ERNEST JAMES, M.S.A., Johannesburg.

AS MEMBERS. COOPER, CHRISTOPHER RONALD, 20, Market Street, Bury ; FILLMORE, CECIL ERNEST MILLARD, Newhaven, Hollyhedge Road, West Bromwich ; KORA, DAHYABHAI BALABHAI, Bombay ; WADDICAR, ARNOLD, Laburnum House, Pool Street, Bolton.

ELECTION OF OFFICERS AND COUNCIL, 1922-23.

SCRUTINEERS' REPORT.

THE Chairman opened the sealed envelope and handed the following report to the Secretary, who read it to the meeting :—WE, the undersigned Scrutineers, declare that we find the result of the Ballot for the election of Officers and Council for The Society of Architects for the Session commencing November 1, 1922 to be as follows :—

President. PARTRIDGE, EDWARD JOHN, Richmond (Surrey).

Past Presidents. HAMILTON, E. J., Brighton; MONSON, E. C. P.; PRIDMORE, A. E.; SADGROVE, E. J.; TUBBS, PERCY B.

Vice-Presidents. PAINE,¹ GEORGE H.; SKIPPER, MAJOR C. F., Cambridge; TAYLOR, A. J., Bath; WALLIS, THOMAS.

Honorary Secretary. SHEFFIELD, NOEL D.

Honorary Treasurer. IMRIE, GEORGE BLAIR.

Honorary Librarian. TUBBS, GRAHAME BURNELL.

Ordinary Members of Council :—London. FELLOWS. VERITY, FRANK T. (262); SULLIVAN, L. SYLVESTER (242); MONSON, H. C. H. (213). MEMBERS. DARBYSHIRE, T. S. (170); ANGELL, T. G. (131). *Country.* FELLOW. GILL, HARRY, Nottingham (165). MEMBER. WILLIAMS, E. J., Leicester (114). LICENTIATES. BRADFORD, S. V. (272), London; BRIDGE, E. E., Liverpool (133).

NOT ELECTED :—*London.* FELLOWS. T. G. Davidson (107); P. M. Davson (78); S. P. Dales (69). MEMBERS. H. R. Sayer (124); A. B. Hayward (120); P. A. Hopkins (96). LICENTIATES. W. E. Jefferiss (51); J. B. Farrugia (30). *Country.* FELLOWS. T. Taliesen Rees, Liverpool (123); C. W. B. Bolton, Jersey (36). MEMBERS. R. G. Lovell, Whitstable (108); T. Overbury, Cheltenham (105). LICENTIATES. E. E. O. Lawrence, Canvey (120); E. Jenkin, Exeter (109).

We declare that the above results are correct.

(Signed) E. J. W. HIDER

W. HOE

E. W. HARVEY PIPER

GEO. TROTMAN

28, BEDFORD SQUARE, LONDON, W.C.1.

Scrutineers.

October 10, 1922.

It was resolved that the Report be received, adopted and entered on the Minutes and that a hearty vote of thanks be accorded to the Scrutineers.

The proceedings then terminated.

¹ Since deceased.

NOTES FROM THE COUNCIL MINUTES.

OCTOBER 12, 1922.

BOARD of *Examiners*. The Council has received and accepted with much regret the resignation, due to ill-health, of Mr. P. W. Farmer, an Hon. Examiner for the Society.

Correspondence Classes in Design. The Council has appointed Mr. R. A. Duncan, A.R.I.B.A., lately a Master at the A. A. School of Architecture, as Director of the Society's Correspondence Classes in Architectural Composition and Design, particulars of which will shortly be announced.

Second Half Yearly Design Competition, Part II. Eight Sets of Designs were received in this competition. One competitor (No. 7) was disqualified for failing to submit the requisite number of drawings, and in the opinion of the assessors the standard reached by the other Competitors did not justify any award being made. The Council has confirmed the assessors' report.

Travelling Studentship, 1922. The Council has confirmed the assessors' report approving the work done by Mr. Anderson during his sketching tour, and awarding him the balance of the prize.

American Scholarship. A proposal to establish a Scholarship to provide facilities for the study on the spot of American architecture and methods has been referred to a Committee for consideration and report.

Death of a Vice-President. The following resolution has been passed and entered upon the records of the Society :—

'That the Council desires to place on record its appreciation of the valuable services rendered to it and to the Society for many years by the late Mr. George H. Paine, a Vice-President, and expresses its deep sympathy with his widow and his parents in their bereavement, and its sense of the great loss which the Society has also sustained.'

Unification and Registration. The Council has unanimously agreed to support a proposal made by some members of the Unification and Registration Committee that it should continue its work and endeavour to obtain the co-operation of the R.I.B.A. Council in completing its report.

Brussels Congress. The report of the Society's representative, Mr. L. Sylvester Sullivan, was received, and a hearty vote of thanks accorded to him for his services.

Operatives' Conference. The Council accepted an invitation from the National Federation of Building Trade Operatives to be represented at a Conference on October 18 in London, in regard to a dispute between Operative Plumbers and other Trades Unions, and appointed the President Elect, Mr. E. J. Partridge, and the Secretary, Mr. C. McArthur Butler, to attend on behalf of the Society.

Annual Dinner. Preliminary arrangements have been made to hold the Annual Dinner in London early in the New Year.

ARCHITECTURAL NOTES AND INTELLIGENCE.

THE *Observer* of October 8 prints an interview with Dr. J. S. Owens, superintendent of the work of the Advisory Committee on Atmospheric Pollution, which throws interesting light on the composition of the smoke of various towns. Dr. Owens, who points out that London smoke is worse than Manchester smoke because it contains more 'fine sticky particles'—in other words tar—states the following to be the mean average monthly deposit of impurities in metric tons per square kilometre :—

	London	Manchester
Solids (tar, soot, grit, etc.)	14·7	15·9
Tar only	0·13	0·6
Percentage of tar	0·9	0·4

The figures were compiled from elaborate observations made in both towns during 1916. To architects interested in the preservation of exterior stonework the tar percentages speak for themselves.



THE bas-relief which we reproduce this month as a frontispiece was brought to England in 1897 by Mr. G. B. Dibblee, now Bursar of All Souls College, who had formed the conviction that it was a work by Leonardo himself. After spending a number of years in the Ashmolean, where it was highly valued, this exquisite Madonna came to London for the first time in connection with the exhibition of Italian sculpture held by the Burlington Fine Arts Club in 1912. A note in the catalogue describes it as the work of a pupil of Verrocchio, but the name of the Master was not then definitely associated with it. Not till 1919, when Sir Theodore Cook issued a privately-printed pamphlet entitled *The Signa Madonna*, was any important evidence brought forward to prove Leonardo's authorship. The arguments advanced in this country have now received the warmest and, what is more, the most highly authoritative support from Sig. Adolfo Venturi, than whom none could be more competent to pronounce a judgment upon the work of Leonardo. In the August-September number of *L'Arte* Sig. Venturi acclaims the carving as the loveliest—if not the only—example of the Master's work in sculpture which remains to us to-day.



THE last of Professor Laurie's course of lectures, due to take place at the Royal Academy of Arts during the coming month, should be of especial interest to architects. Professor Laurie, whose subject on Wednesday, November 22, will be 'The Preservation from Decay of Stone on Buildings,' has discovered, in the course of his most recent researches, a new and interesting preservative which has never been prepared before. Cards for the lecture, which begins at 4 p.m., may be obtained free of charge from the Secretary of the Royal Academy.

THE GIBBS REPRINT.¹

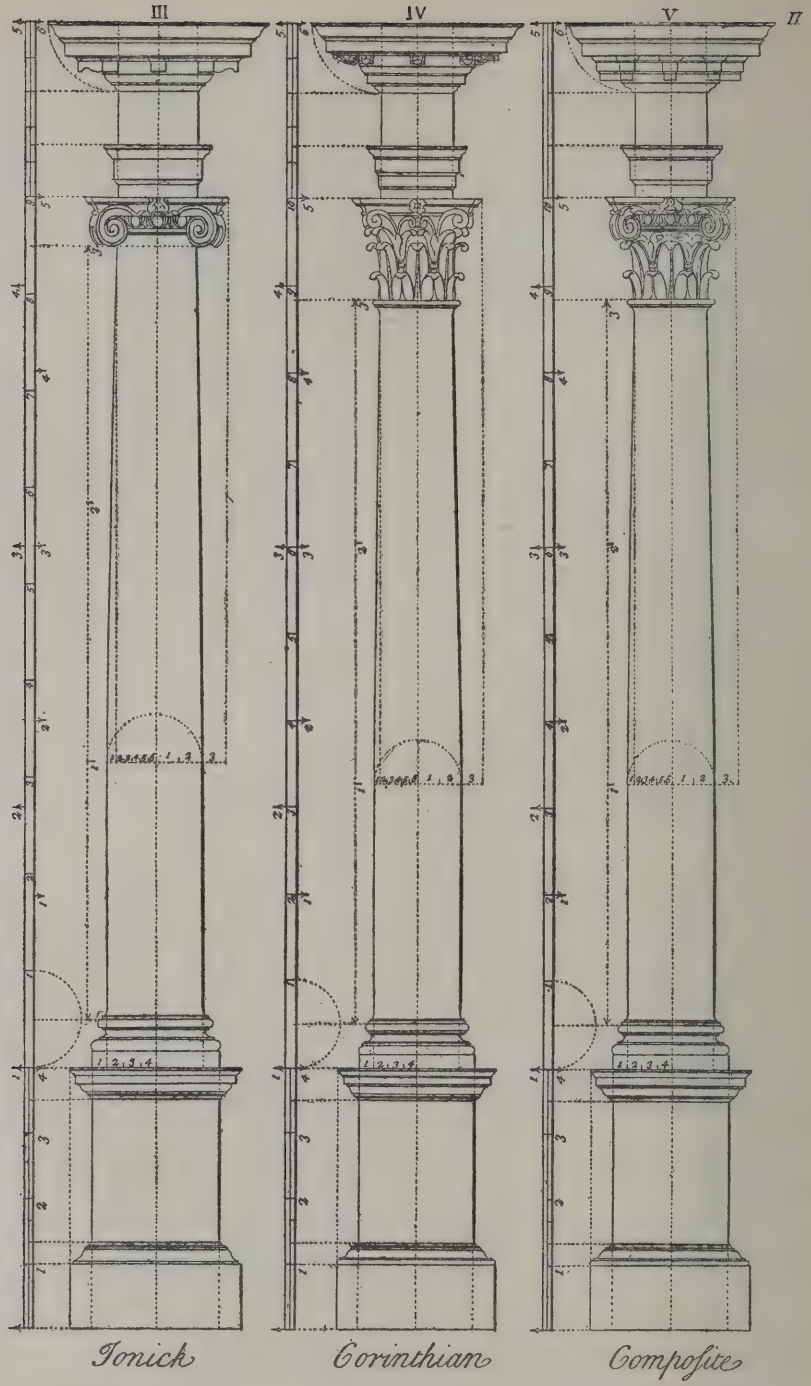
THE GENERAL PROPORTIONS OF THE TUSCAN ORDER.

TAKE any height proposed for this Order upon a straight line, and divide it into five equal parts; one of those parts shall be the height of the Pedestal, according to the outer division of the Scale on the left hand. Then divide the other four parts above it into five parts, according to the inner division of that Scale; the upper fifth shall be the height of the Entablature, and the other four parts betwixt the Pedestal and Entablature shall be the height of the Column, including its Base and Capital; and this height being divided into seven parts, one shall be the Diameter or thickness of the Column. The Base and Capital are each in height a Semi-diameter of the Column. The Entablature is divided into seven parts; two of which go to the height of the Architrave, two to the Frieze, and three to the Cornice. The Column must be divided into three Parts; from the top of the lower division it is diminished at the upper part one-fifth of its Semi-diameter on each side. From the diminished part draw two upright lines parallel to the middle line, through the Capital and Entablature, and from those lines mark the Projections of the Capital, Architrave and Cornice. The Diameter of the Column at the smallest part a-top being divided into four equal parts, one of them is the projection of the Capital. The Architrave projects one-sixth of its height; and the height and projection of the Cornice are equal. The Base of the Column projects on each side one-third of its Semi-diameter. From the extremity of the projections of the Base, let fall on each side a line to the bottom of the Plinth of the Pedestal; that will give the breadth of the Die. Divide the height of the Pedestal into four parts; one is the height of the Plinth, half the height of one of them is the height of the Cap, and one-third of one of them is the height of the Base of the Pedestal. The projection of the Base is equal to its height, and the Cap projects the same as the Base. This paragraph well understood will make the rest easy.

THE GENERAL PROPORTIONS OF THE DORICK ORDER.

TAKE any height upon a straight line, as in the TUSCAN Order, and divide it into five equal parts; one of them is the height of the Pedestal. The other four parts are to be divided into five parts, one of which is the height of the Entablature; and that height is divided into eight parts, two of which give the Architrave, three the Frieze, and three the Cornice. The height of the Column is divided into eight parts, one of which is the Diameter of the Column. The Base and Capital are each in height a Semi-diameter of the Column. The Base of the Column projects on each side one-third of the Semi-diameter; which gives the breadth of the Die of the Pedestal. The Base and Cap of the Pedestal, as to their heights, are the same as in the TUSCAN Order, as also their projections. The Column diminishes one-sixth of its Semi-diameter on each side from the third part of its height to the top. The Capital projects one-fourth of the Diameter of the Column at the smallest part. The Architrave projects one-sixth of its height; and the projection of the Cornice is equal to half the height of the whole Entablature.

¹The orders according to James Gibbs will be reproduced in ARCHITECTURE month by month. The first two plates appear, together with Gibbs' text, on the following pages.



THE GENERAL PROPORTIONS OF THE *IONICK* ORDER.

TAKE any determined height, and divide it into five equal parts ; one of those parts is the height of the Pedestal, as in the foregoing Orders, the other four being divided into six parts, one of them is the height of the Entablature. The height of the Column being divided into nine parts, one of them is the Diameter of it. The Base and Capital are each in height a Semi-diameter of the Column, the Column diminishes on each side one-sixth of its Semi-diameter. The projection of the Base is one-third of the Semi-diameter of the Column ; and that determines the breadth of the Die of the Pedestal. The other parts of the Pedestal are as in the *DORICK* and *TUSCAN* Orders. The height of the Entablature is divided into five parts, one part and a half is the height of the Architrave ; the Frieze is of the same height with it, and two parts give the height of the Cornice. The Architrave projects one-fourth of its height. The Projection of the Cornice is equal to its height. The Capital projects on each side one-half of the Semi-diameter of the Column.

THE GENERAL PROPORTIONS OF THE *CORINTHIAN* AND *COMPOSITE* ORDERS.

THE whole height is divided into five parts both in one and the other, one of which is the Pedestal ; and the other four parts over it are divided into six, one of which is the height of the Entablature. The height of the Column being divided into ten parts, one of them is the Diameter of it. The height of the Capital is one Diameter and one-sixth ; the other dimensions are as in the *IONICK* Order.

THE STUDENT'S END PAPER.

THE ORDERS.

THERE has been much debate during the last half century as to the value of the study of the orders by architects. Some would relegate it to the archæologist ; others, more violent in their revolutionary opinions, would rejoice to see them buried and forgotten ; others again merely neglect this branch of study through ignorance. But it is to be observed that there is scarcely a single great European architect of the past who has not had a most intimate knowledge of their use and significance. Many indeed have recorded their opinions in words as well as in their works. After years of oblivion the orders have revived, gradually conquering the spirit of the northener, with its phantasy, its imagery, presenting as they do law, principle and intellectual life ; and their revival synchronizes with the development of science, literature and philosophy. Undoubtedly the reason that underlies this return to the manner and *motif* of an earlier style is to be found, not in an archæological interest, but in the spirit. Purely archæological enquiry does not begin until a much later date, and it is significant that with the growth of this form of knowledge the reality and life in the use of the orders vanish. The spirit that is in the orders is wholly European. They are the seal and sign of European culture, method of thought, and form of vision. They are parallel with all European presentation of form, in proportion and delineation, plane and solid.

The fear that adopting a set *motif* for close study will result in limiting ideas is at once dispelled by a glance over the work of the great men of the past : Alberti, Peruzzi, Palladio, Vignola, Le Vau, Perrault, Mansart, Wren, Gibbs, and Chambers, nearly all of whom not only are masters in the application of the orders, but have written extensively on the subject. There is a diversity of talent, with, in each case, individuality shouting aloud from their works. The adaptability of the orders could not be more clearly shown,—which those with little knowledge of Greek and Roman architecture might be inclined to doubt. But by careful research it will be found that even in their classical use the variations are infinite ; this is proved yet further by the fact that no two buildings or treatises agree completely. It is doubtful whether it would be possible to find two Roman orders agreeing exactly, either with the rules of Vitruvius, or with each other.

The study of the orders will give to the work of the modern student a sense of discipline, power, proportion and intellectuality, even should he never use a column in his life. A note of warning is struck by many a modern building, for 'a little knowledge is a dangerous thing.'

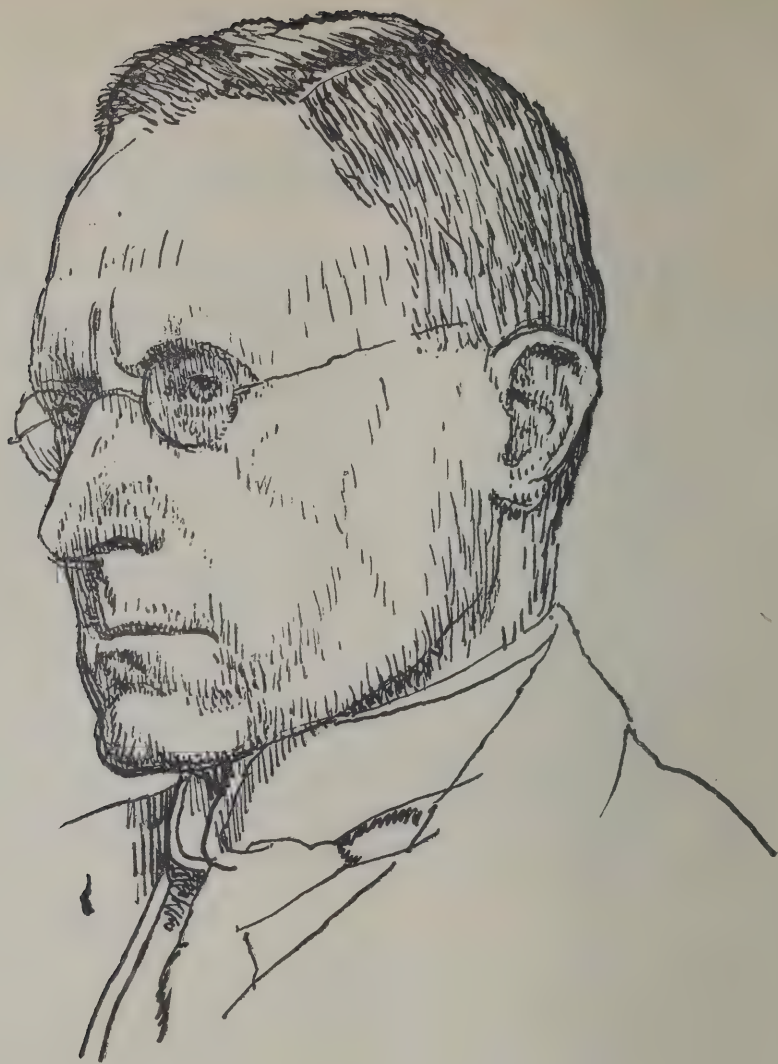
R. A. DUNCAN.

AN ARCHITECT'S ANTHOLOGY; II.

WHERE various edifice the land renowns
There Public Spirit plans, exalts and crowns.
She cheers the mansion with the spacious hall,
Bids painting live along the storied wall,
Seated, she smiling eyes th' unclosing door,
And much she welcomes all, but most the poor ;
She turns the pillar, or the arch she bends,
The choir she lengthens, or the choir extends ;
She rears the tower, whose height the heavens admire ;
She rears, she rounds, she points the listening spire ;
At her command the colleges ascend
(For Public Spirit still is learning's friend).
Stupendous piles, which useful pomp compleats :
Thus rise Religion's and thus Learning's seats ;
There moral truth and holy science spring,
And give the sage to teach, the bard to sing.

RICHARD SAVAGE.

(1697-1743)



MR. E. J. PARTRIDGE, F.S.ARC., F.S.I.,
President of THE SOCIETY OF ARCHITECTS, Session 1922-1923.

After a drawing done for ARCHITECTURE by Powys Evans.

ARCHITECTURE

THE JOURNAL OF THE SOCIETY OF ARCHITECTS

VOL. xvi. No. 2

DECEMBER 1922

EDITORIAL COMMENT.

THE signing of works of architecture has been the subject of another ebullition in the correspondence columns of the *Times*,—suscitated, though not directly, by the Duchess of Rutland, and expiring to the strains of a pompous leader which the *Architect's Journal* quotes almost in full. It would be difficult to say how much precisely there is in this final summing-up that can with justice be called representative of the prevalent views on the question. One supposition at any rate—one of the first—appears to be made pretty generally : that writers and architects are in an entirely similar position in this matter of signature, and that the signing of buildings is neither more nor less important than the signing of books.



A SIMPLER and equally common misconception will upon examination be found responsible for this view. The architect's client is generally understood to occupy much the same position as the purchaser of a book : to buy, that is, the architect's services in the same way and in the same sense as the latter buys the printed volume. Else why these eternal comparisons ? Nothing, however, could be more palpably misleading. In the literary world anonymity, far from being a deterrent to the purchaser or exercising an adverse effect upon the reputation of a book, has been a contributory cause to the good fortune of several recent publications. With these latter may be classed—for what would an architect gain by signing his building with a pseudonym ?—the still more numerous successes achieved by authors who

Editorial
Comment

have assumed such names, for instance, as W. N. P. Barbellion. Now, while it is perfectly normal, and altogether an easy and straightforward thing, for a man to walk into a bookshop and ask for the *Diary of a Disappointed Man*, it is the disconcerting truth that a person intent on building, say, a Cottage for a Contented Man (he will have seen the sort of thing he wants from the train) is afforded no such facilities. He must go to the architect: there is no help for it; and this he cannot do unless he knows him by name. It will be seen that the true parallel is not with the casual reader of a book, but with its publisher; and that the casual reader is to the author what the customers of, say, a bank are to the architect from whose designs the building has been erected. It is the publisher who must of necessity be informed of the writer's identity. And the writer invariably sees to it that he is.



NOT so with the architect. The *Times* reflects that we are now but mildly interested to hear who built the Parthenon, who made 'the brooch and the bowl'; and adds that 'philology, not art, now remembers them.' We think it is perhaps a little unfair to presume in those architects who have suggested the affixure of designers' names a thirst for centuries of such posthumous glory. What is required for the architect, and what those advocates have (in all fairness) had it in their minds to ensure, is not so much an epitaph as a living. There is, then, only one alternative to complete concurrence: it is to meet this latter claim with Voltaire's *Je n'en vois pas la nécessité*. There is no exaggeration about such a statement. What is more, what renders it all the more pathetically apt, we are fast approaching a time when the individual designer (as the individual mind in most other spheres) will be, one finds it difficult to believe otherwise, pressed out of recognisable existence. This tendency has been reflected—and its reflection has shed not a little darkness of despondency—in the modern literature of every European country, Heijermans' play on the small shopkeeper, *De opgaande Zon*, giving it perhaps its most typical expression. To a daily increasing extent the separate and original personality that plans,

begets and executes an architectural composition is being absorbed into a corporate entity whose name, whose very existence, has no more to do with the essential quality of the work than the name of a firm of meat packers represents the soul of the pig it pots. Now, while there is yet time, the individual designer must make himself known by his name ; to-morrow he will have no name to write upon his work. Bodies like THE SOCIETY OF ARCHITECTS not infrequently meet with cases of such absorption of architectural skill by firms whose connection with architecture is of the most remote ; within the profession itself the practice, though in no case as harmful, is much more prevalent. We are not here concerned so much with the good or evil of that practice as with the quite obvious truth that the architectural designer, if he be fortunate enough to work under his own name and wishes so to continue, must not conceal his identity from those who are (or should be) anxious to employ him.

*Editorial
Comment*



ONE word on a subject somewhat nearer home. We have by now had an opportunity of hearing a good many expressions of opinion on our first issue—most of them, it must be said, unduly flattering. One small point however which has (it would appear) been imperfectly understood by some needs brief elucidation. ARCHITECTURE cannot with any degree of fitness be described as a ‘ trade paper.’ It is the official publication of a body whose activities are daily growing more important and more numerous. We have heard it suggested—but to this we propose to add no comment of our own—that such a publication should, in the nature of things, be ugly (within and without), dull (as Keats’ ‘ dull opiate ’) and invisible to all but the members of the body whose name it bears. It must suffice that an appreciable demand for ARCHITECTURE was anticipated from quarters unconnected with the Society, and that steps have consequently been taken to supply that demand.

THE RETURN OF A NORM.

By HILAIRE BELLOC.

THE characteristic of our time in architecture is chaos. There never was in any civilisation a period so completely marked by this negative mark: the absence of a canon. The great buildings which modern science enables us to erect rapidly and at will, in almost any fashion and upon almost any scale, follow at best some one of a dozen canons laid down in the development of some past civilisation: at worst they attempt a mixture of these styles. Or again, more rarely, they attempt to achieve—and conspicuously fail to achieve—something novel. But in this country, and still more in America, the general result is chaos.

The French still preserve, for official buildings, a certain traditional style, the roots of which go back to the Renaissance and the spirit of which was fixed with Mansart at the end of the seventeenth century. The Prussian and the Germany which he controlled attempted a sort of barbaric horror which had a repulsive unity about it. We need not delay on this development, for the philosophy lying behind it has suffered defeat in war; and that upon a scale and with a conclusive result which most people (in this country at least) are as yet far from appreciating. This abortive effort at a Prussian style, timid imitations of which you may see here and there in London (and even one or two in Paris), affirmed itself strongly wherever the German culture spread, but its day—its happily short day—is done. In England and America, and to a less extent upon the continent of Europe, the note is still chaos.

The explanation is, of course, that we have in our modern society no authority, no one rule of life, and therefore no expression of such unity in external things.

It is clear that this state of affairs cannot last. Whether, as I believe, our civilisation shall slowly decline on the material side, or whether, as some think more probable, it will rapidly decline, suffering some catastrophe; or whether, as most believe (they are getting little doubtful by this time), it is destined to increasing material triumphs, it has at any rate no unity of soul and therefore no unity in architectural expression.

Yet that unity must come. Mankind will never accept chaos. In the

very force of things a civilisation, however degraded, restores some central authority and achieves some common philosophy, and sooner or later, perhaps in our time, *one style will establish itself and will spread and will become the norm.* *The Return of a Norm*

Now how will that come about?

Your ordinary man, looking at the world around, will say that it may never come about; nor does he think it important, nor is it important in itself, for when it comes it will be an effect and not a cause. But come it will.

We shall have, sooner or later, perhaps within the lifetime of men now young, a normal standard, a particular type of building asserting itself. It will begin in a few examples, which will probably at first be a confusion of existing experiments; but it will take on form, and people will begin to notice more and more in every new building a certain spirit, a certain essential idea, which they will be unable to define, but which they will recognise when they see it.

What will be the force producing that new thing; whatever it is to be? . . .

I say, 'that new thing,' but it is on the cards that the novelty when it shall appear will be no more than a strong reaction towards some one past type, to the exclusion of all others.

I do not propose to answer the question, for it is in no one's power to foretell the detail of the future; but I will suggest certain ways in which it might come. And I will mark them when it does come.

This uniformity will be all to the good, for it will help the human mind to repose.

It may come in one of the following ways:—

First and most probably, judging by the analogy of past history, it will come through the acceptance of a common religion. A common religion necessarily creates a common architecture, for religion is only another name for an active philosophy—a philosophy that is creative, and that inspires the whole of society. Whether that religion be a new one (in which case it will lead to a very furious conflict before it is accepted), or whether it be an old one re-established (in which case it will lead also to a conflict, though probably a less violent one), there will come with it some norm of architecture.

In the absence of a common religion, Europe has behaved comically

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towards architecture, separating the ecclesiastical from the civil and giving to the ecclesiastical certain set types. For more than a generation the set type in England was a kind of debased ogival with here and there a revolt towards copying a Lombard church, and here and there a debased Renaissance: then, at the very end, an odd, grandiose experiment in the Byzantine. Taking it as a whole, during a full lifetime of the nineteenth century your English ecclesiastical building was debased Gothic; and so set was the practice that men came to regard this debased ogival much as they did certain tones of voice and certain forms of literature: things especially connected with their formal religion—if indeed one can use the term religion at all of such formalities.

I conceive that an early effect of a unifying religious movement in the West of Europe would be the breaking of this ecclesiastical model, and the appearance of whatever was to be the new norm in *all* building of whatever purpose.

This return of a norm through the return of a common religion is, I say, the most obvious avenue of approach.

But there are others. Supposing the present atrophy of philosophy to continue for another lifetime or two, there might yet come the establishment of a uniform style in spite of all the spiritual chaos.

It might come by way of mere material influence, and this would be especially the case if the material decline of our civilisation prove to be very rapid: if there were a series of new wars, for instance, and successive pestilences.

The effect of material under conditions of fatigue is very strong. It takes the form of 'cheap.' When men are vigorous their minds dominate material. When they slacken the material dominates them. Men get to think in terms of the least effort. In that case we might look forward to an epoch of blank unornamented concrete. It is not a pleasant thought, but things of that sort have certainly happened in the past.

During periods of rapid and severe material decline in the past men have taken to using the material which lay best to hand, ornamenting it as little as possible, putting it together with the least possible effort for the mere purpose of shelter. If this happens we shall get our norm all right, base as it will be. We shall have to depend upon time to ornament it and to develop it.

In connection with this there is a diversion. It is possible that, during such a rapid decline, not the very easiest material effort but the easiest mental effort might win ; that whatever was the set type with which the great body of builders were best acquainted would win. *The Return of a Norm*

To take the case of bridges. There are being built to-day all up and down the country bridges of reinforced concrete. They are not made entirely without ornament. They are not merely material objects permitting the passage of weights of a certain size across certain obstacles. They have a slight element of ornament. In my own neighbourhood you may see half-a-dozen of them put up since the war. They have exceedingly elementary pillars on their balustrades, and at the end of the parapet is usually a sort of simple oblong like the frame of a picture, let in to diversify this otherwise completely undistinguished surface. Further the arch supporting the horizontal roadway is pierced for the sake of cheapness, but the piercings are often given a conventional form copied from older stonework. This which I have noticed in the new bridges one may imagine applying to every other form of building. One may imagine concrete buildings on all sides very nearly devoid of soul, but not quite ; preserving by way of soul a few conventional forms crystallised and made permanent: forms in no way related to the use of concrete as material: forms merely copied from other materials of the past.

There is another way in which the change may come, and to me it is the most interesting one. *It may come through the action of one mind.* It is possible—I do not say it is probable, but it is possible—that some one man beginning in a new fashion (or a fashion as new as is possible to man—for all that man does is based upon the past and must be a continuation of it): it is possible, I say, that some one man may bring forward a new style. It is possible that this style, being consonant to the new materials—cheap, striking and in some profound way expressing the dull mind of our time—will, as the French say, ‘make fortune.’ It may be copied—it will save energy merely to copy;—it may impose itself. And perhaps it will be given the name of its creator, or perhaps the name of whoever stole his creation.

Are there other ways in which a norm can return ?

Doubtless many.

There might be the deliberate adoption of some foreign—say, Oriental—model. At this moment the French are building in Morocco great new towns

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in which you have repeated a deliberate imitation of the native houses, adapted to the use of Europeans and their furniture and their domestic system. Or again, the norm might return through the discovery of some new material other than reinforced concrete and iron : some new material lending itself to a novel kind of æsthetic expression. But the point to retain, the point on which I, at least, am perfectly secure, is that the present chaos will not last.

Our modern confusion is like the upheaval of water in a storm, or like the muddlement of the brain under any great strain of transition. Repose and order of some kind must return, if only through fatigue ; and there must also return through some one avenue of approach, we know not what, a normal architectural type, a formal civic expression in building, to correspond with that repose.



ROBERT AND JAMES ADAM.

By SIR AMBROSE POYNTER, Bt.

ARCHITECTS, like books, have their fates. Success, followed by neglect or contumely ; then re-action and re-kindled admiration. Such has been the fate of Robert Adam, the most gifted of the four Adam brothers. He was successful in his day beyond most men of his profession ; was then unduly depreciated, and now, a good century after the close of his career, has become the subject of reviving interest and close study. Finally his works and his life-story are enshrined in this book¹ of Mr. Bolton's, to which the words monumental and definite can both be applied. It is unlikely that this admirable work will ever be superseded, and it is pretty certain that anyone who follows its author can add nothing more than gleanings to the mass of information here stored for the benefit of students.

Nor has Mr. Bolton had many predecessors in his study of Robert and James Adams' work. Some twenty years ago an amateur of Literature and the Fine Arts, Mr. Percy Fitzgerald, took up with enthusiasm the study of Robert Adam's work : gave lectures² on the subject, and published a short but interesting essay embodying the main facts of Adam's career and eulogizing, not always with discrimination, many of his works. Mr. Fitzgerald, with his lectures and his essay based on these lectures and published in 1904 under the title of *Robert Adam*, may therefore be considered a pioneer, while close on his heels came Mr. Swarbrick with an R.I.B.A. prize essay on *Robert Adam and his Brothers* published in 1903, and a larger book by him on the same subject, in which use was made of the collection of Adam drawings in the Soane Museum, published in 1915. Mr. Swarbrick's book is fairly comprehensive, but is sadly lacking in plans, and has not a few irrelevant illustrations ; while Mr. Bolton's book is—I speak as an architect—one of the most satisfactory I have ever known where plans are concerned.

Let us briefly follow Robert Adam's highly favoured career, as described

¹THE ARCHITECTURE OF ROBERT AND JAMES ADAM. By Arthur T. Bolton, F.S.A., F.R.I.B.A., Curator of the Soane Museum. Two vols., ill., pp. xvi. + 344 and xiv. + 362 + 92. Lond.: at the Offices of *Country Life* (New York: Charles Scribner's Sons), 1922.

²ROBERT ADAM. By Percy Fitzgerald, M.A., M.S.A. *Architects' Magazine*, vol. iv. p. 64.

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James Adam

in the two volumes under review. We find him the son of a successful and very able architect, starting life as an enthusiastic student unhampered by any lack of means, and—thanks to his social connection and his father's eminence (William Adam died six years before Robert went abroad)—with work ready for him on his return from his three-year visit to Italy and the Continent. To Italy he seems to have gone, not only with tastes more catholic than those of his contemporaries—for we are told that his sketches include studies of mediæval work, though unfortunately none of these are reproduced—but with a very definite object in view: a desire to study not merely those remains of classical antiquity which were the usual and almost exclusive groundwork of study in those days, but to examine, as far as it was possible for him to do so, the domestic architecture of the Romans. Born in 1728, he was aged twenty-six when he set out on his travels (after having previously graduated at Edinburgh University at the age of fifteen), doubtless well trained in his profession as far as the opportunities to be gained in Scotland at that time would allow, and already the friend of many distinguished men.

His student designs made during his stay at Rome, of which Mr. Bolton publishes a most interesting collection, some from the originals and others re-drawn from his sketches, show a close study of the Roman Thermæ and disclose many of the later peculiarities of his larger house plans: but his great achievement at this period was his visit to Spalato to study the remains of Diocletian's palace there, a visit which bore fruit not only in a finely illustrated book, but also in the character of his subsequent designs. Not that the peculiar Adam form of decoration is (as is popularly supposed) in any way derived from the superabundant ornament, almost Byzantine in character, of these remains,—but that the plans of the great palace, its lay-out, its free treatment of architectural forms, gave him fresh sources of inspiration in planning, and in the partitioning of his elevations. The peculiar form of ornamentation which is associated with his name derives from the grotesques of classic Rome—from Græco-Roman detail—and must also have been influenced by Pompeian discoveries (the systematic records of the excavations of Pompeii began in 1748) and the paintings of Etruscan tombs. At Rome too, it is worth recording, he formed a friendship with Piranesi, who dedicated to Robert Adam *Architecturæ Cultori* his great plan of the Campus Martius, and gave him some of his drawings, while Adam returned the

compliment by producing compositions in the Piranesi manner.

Robert and
James Adam

We must then think of Robert Adam, during his stay abroad, with his mind set on the improvement of the architecture, and particularly the domestic architecture, of these islands. As the son of William Adam he must have been well acquainted with the current practice of the first half of the eighteenth century. It is worth noting that the plans of his father, William Adam, as shown in the *Vitruvius Scoticus*, are in one respect a good century ahead of the contemporary plans of the *Vitruvius Britannicus*—in the arrangement, namely, of the bedroom floor. William Adam, by means of passages, recesses and ante-rooms, so arranged his plan that each bedroom has its own separate access: an idea which is quite foreign to the plans of his contemporaries. This system of planning had an obvious effect on his son, who, however, was not quite so scrupulous on this point as the father from whom he must have inherited so much of his ability.

The solemn and formal Palladian style, which continued in fashion for the first fifty years or so of the eighteenth century, was by the time Robert Adam returned from his travels no longer suited to what were then modern ideas: it was felt to be inconvenient in arrangement, heavy in its forms. The close following of the Palladian principles had indeed saved this country from the vagaries of the baroque, the influence of which appears only in some of the internal ornamentation: but it had also shut out what was one of the gifts to modern architecture of the baroque period—a greater freedom in planning and greater variety in mass than had hitherto been possible. Vanbrugh, whom Adam admired, had endeavoured to break away from the stereotyped parallelogram in plan and mass, but had founded no school, being overborne by Lord Burlington's influence. But if Adam gave us greater freedom and variety in general design, he was a purist in matters of detail, and gave impulse to a movement which resembles that which in France led to what is known as the Louis XVI. style: a style which first made its appearance, as a matter of fact, under Louis XV., as a reaction against the excessive license of the rococo.

The changes, then, which Adam made may be described as consisting of greater freedom and convenience in planning, the introduction of lightness and simplicity externally, of brightness, of delicacy, internally (see fig. 1 over), all carefully regulated according to the nature and extent of the building with which he was dealing. The whole of the external orders are lightened.



Fig. 1. THE ENTRANCE TO THE MUSIC ROOM : HOME HOUSE, PORTMAN SQUARE.
Designed by Robert Adam, for the Countess of Home.

The half or three-quarter column and half-pilaster disappear and are replaced by a shallow pilaster : often the frieze of the entablature is omitted, together with the heavy balustrade above it which was such a feature of Palladian design ; nor is Adam wedded to the pedimented ' temple ' front. The forms of the capitals are much simplified in the case of the Corinthian order, or given a Greek touch in the case of the Ionic. Except in monumental buildings of stone, the architrave and pediment disappear from the window,

which as a rule is a plain rectangular opening, or—where more light is required—a variety of Venetian window is introduced. Octagonal or circular bay-windows are employed : shallow domes and octagonal roofs to pavilions also appear. The orders besides being lightened are ornamented in a new manner ; the frieze has sunk panels, or is channelled or marked with pateræ over the capitals of the supporting columns. Sometimes, in the case of town houses, the whole pilaster is covered with delicate ornament ; such swags as are used are highly conventional ; frequently armorial bearings, or motifs taken from them, are introduced.

*Robert and
James Adam*

Internally the change is as great. The heavy members of the early Georgian ceiling with its deep beams, bracketed cornices and rich wreathed foliage disappear, though in early examples of Adam's work, such as Croome Court, reconstructed for Lord Coventry, one sees traces of early Georgian influence, as also at Hatchlands Park, Shardeloes, Bowood, and even at Harewood. It is not till we come to Syon House—perhaps his masterpiece in internal decoration and design—to Osterley, Lansdowne House, and Kenwood, that we find his style in its most characteristic development. Lightness and delicacy of form, whether in plaster-work, ironwork or furniture, is his mark : a sure and consistent, a congruous taste, formed on Græco-Roman work, with a touch of Roman splendour on his exteriors, or in his great halls and rooms, where the size and dignity of the building demanded it. Later we find his ornamental forms growing yet more delicate, more formal and more sparse. And much of this delicacy, especially in his designs for London street exteriors, is transferred from the inside to the outside of the house.

As regards his plans, the reader should examine the ideal plan illustrated on page 18 of Vol. i., together with the original plan for Luton House and the plan of Syon House, in order to see in what a masterly manner he combined vista and variety of form in his different rooms—without frittering away his effects or sacrificing too much space—with a perfectly symmetrical exterior. The reader will find, along with much to interest, perhaps much to surprise him. He will learn that Stratford Place, for instance, is not a work of the Brothers Adam, but of a contemporary imitator, as is also Boodle's Club in St. James's Street : he will realise that Croome Court, Bowood, Kedleston, Harewood, Syon and Osterley are not houses built by Adam, but were reconstructed and decorated by him : sometimes almost before the work



Fig. 2. DETAIL OF THE PORTICO ON THE GARDEN FRONT: BRASTED, NEAR SEVENOAKS, KENT. *Designed by Robert Adam, for Dr. John Turton.*

of the architect who preceded him was complete.

He will follow step by step the genesis of the Adelphi, the laying-out of Portland Place and Mansfield Street, of squares and terraces in Edinburgh, the erection of the Register House there, and the chequered history of the Edinburgh University buildings—with its magnificent original plan, with



Fig. 3. THE ANTE-ROOM : SYON HOUSE, MIDDLESEX.
Designed by Robert Adam, for the Duke of Northumberland.

its skilfully designed double quadrangle, a scheme unfortunately not adhered to. He will espy Adam in an unknown romantic mood that produced the picturesque castellated additions to Culzean Castle in Ayrshire : as the designer of a delightful small country house at Brasted (see fig. 2 opposite) near Sevenoaks—and here he will note the difference of treatment when he builds in stone from his treatment of brick and stucco:—as a designer of magnificent bridges at Kedleston and Dalkeith ; of lesser, but still fine, bridges at Bath, at Edinburgh, and in the Adelphi ; of fine entrance gates and screens as at the Admiralty, Syon and Kimbolton, to speak only of those actually executed. His designs for decorative work are legion, and would have been sufficient

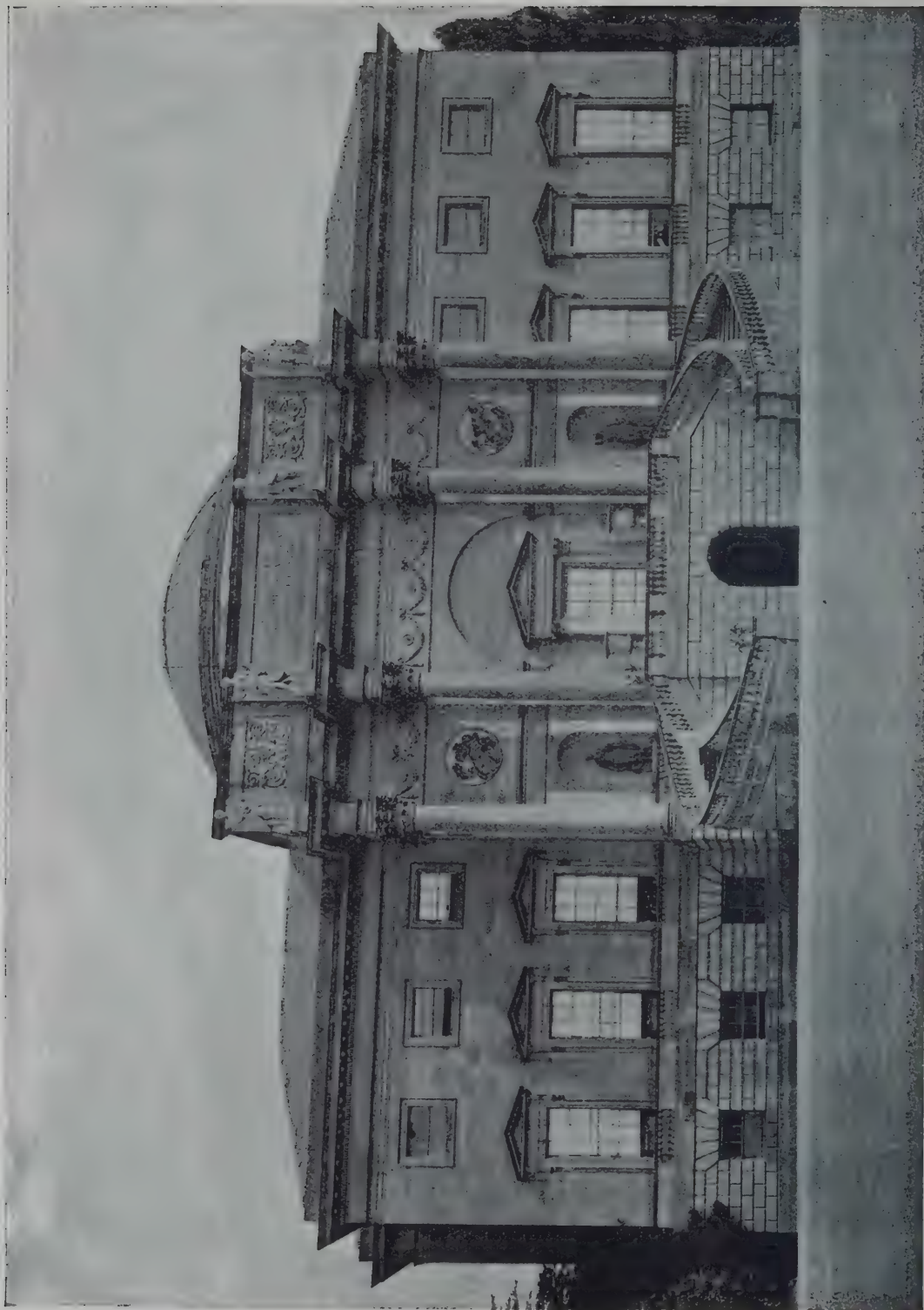


Fig. 4. THE SOUTH FRONT: KEDLESTON, DERBYSHIRE.
Rebuilt by Robert Adam, for Sir Nathaniel Curzon, Bt., afterwards Lord Scarsdale.

to fill the time of any other man, and secure him a niche in the Temple of Fame. Nothing came amiss to him. We see reproductions of his designs (or photographs from the actual works) for stair-rails, mirrors, fireplaces, girandoles, tables, settees, carpets, stoves, grates, fenders, pedestals, silver and Sheffield plate.

*Robert and
James Adam*

In his little book on Robert Adam, Percy Fitzgerald tells us that he was informed by Lady Wynn Williams that in her house in St. James's Square—one of Adam's most charming town-houses—every article, down to the cruet-stands, was designed by him. At Syon, where (as fortunately in so many other cases) the original furnishings remain, we find the most splendid materials used: ormolu on mahogany for the doors, on ivory for some of the door-cases, and vert-antique columns surmounted by gilt bronze figures in the exquisite ante-room (see fig. 3, p. 69) between the entrance hall and dining-room. It is a pity that, with all this success, Robert Adam was disappointed in his hope of carrying out some great public building. He came nearest to this in the Edinburgh University, incomplete at his death and afterwards carried out in a mutilated form. There is no doubt that he would have risen to the occasion—as can be judged from his work at Kedleston (I refer particularly to the central feature of the S. front—see fig. 4 opposite)—his designs for Gosford, his redesigning of the main front of Stowe House, and his completed Register House at Edinburgh, as well as that part of the Edinburgh University itself which was carried out according to his designs. And finally we may refer to his power as a draughtsman: if the illustrations given by Mr. Bolton are not all from his own hand, they were made by someone whom he trained in his methods.

Mr. Bolton's book, as has already been remarked, is and must be the last word on the life and architecture of Robert Adam. Very little is omitted: if Lord Harewood's town house in Hanover Square (originally Roxburghe House) and Lord Ashburnham's house on Hay Hill are not illustrated equally with Lord Derby's house in Grosvenor Square—which like the other two has been pulled down—a reference to the designs for these can be traced in the elaborate classified catalogue of the Adam collection of drawings in the Soane Museum which was drawn up by Walter Spiers, Mr. Bolton's predecessor as Curator there, and which has had its usefulness increased by the addition of Mr. Bolton's notes: an invaluable catalogue, which must

*Robert and
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have lightened Mr. Bolton's labour not a little. And we should have been glad to have had some account of Liardet's cement, the material in which so much of the delicate external ornamentation of Robert and James Adam's town-houses are carried out : it is referred to once or twice in the text, but we can find no reference to it in the elaborate and wonderfully complete indexes which add so much to the value of the whole book.

If there is a fault to be found with Mr. Bolton's book, it is that it is occasionally rather difficult to see the wood for the trees, so to speak : the minuteness of his descriptions, the vast number of references to matters of contemporary interest, while they bear witness to the wide extent of his reading and research, occasionally make it difficult for the reader to disentangle some precise fact or date of which he is in search. It is one of the defects of his qualities. The book remains, however, a monument of living interest : not only a history of the Brothers Adam, but of the age in which they lived. The impression it leaves is that of a remarkable and cultivated man of high character, and a successful man too : a man who effected a revolution in the architecture of his epoch : who yet, in spite of the vast quantity of work he produced, never had the opportunity (to which he was equal) of carrying out a great public building which would put the seal upon his reputation.

As it is, we must place him not with, but next to, the highest : with Vanbrugh rather than with Wren ; and to have come near the level of Castle Howard is no small claim. If Soane and Nash, Adam's successors, fell below his level, it is to be remembered that they laboured under the disadvantage of the general poverty which accompanied and followed the great wars of the late eighteenth and early nineteenth centuries, and it is only fair to them to suppose that necessity and not choice compelled the bareness of their style and the poor quality of the materials they employed.

To place a man next to the highest is to bestow no mean eulogy on him : but it is one which is borne out, I will venture to say, by the refined and clear-cut features of his face, whether seen in Wedgwood's cameo of his head, or in the fine ivory profile in relief which was (and perhaps is still) preserved at Blair Adam.

A LETTER FROM HOLLAND.

Amsterdam.

NO ONE visiting Holland at the present time can ignore the latest fashion in Dutch architecture. By this word 'fashion' nothing derogatory is meant, since fashion, in building as in dress, is inevitable; and the fact that the former is by some degrees the more weighty is due probably to the difference in material. Just as nationality gives character to a nation, so fashion, whether in costume, architecture, or manner of life gives character to a period. In referring, then, to a type of architecture as the latest fashion in Holland, one merely accords it that setting of time and place without which it must be unintelligible.

There is a good deal of new stuff, both public and domestic in and about Amsterdam. The Exchange, built some twenty years ago by Dr. H. P. Berlage (see fig. 1), is generally regarded as the earliest building in the modern manner, and though it is futile so to date the birth of a fashion it is certainly convenient. The claim of the *Beurs* to this status is its originality of detail, if not of general form. In its deliberate novelty it is so far artificial, but not for that reason necessarily insignificant. Consciously it sets a fashion. Later buildings have followed, with originality in massing as well as in detail, but it is possibly with the latter that they have had most success, a success comprehensible in view of the national talent in this direction.

As a matter of fact, in the exterior of the fine Shipping Office by Van den Mey and M. De Klerk, the detail, admirable in itself, has been overdone, confusing the fine bulk of the thing. At the entrance are fine sculptures in green Bavarian granite by Den Eijnde. The interior is brilliantly maritime. This building has incidentally exercised on the subsequent domestic work of De Klerk an influence apparent in ship forms, used not always appropriately. Of course any such highly specialised form is bound to be suggestive, for one cannot isolate it from its associations. The form of a ship is, then, essentially dynamic, whereas a house is when all is said a static thing. Besides the Shipping Office, other new public buildings in Amsterdam are a fine bank, and a telephone office with chunky abstract

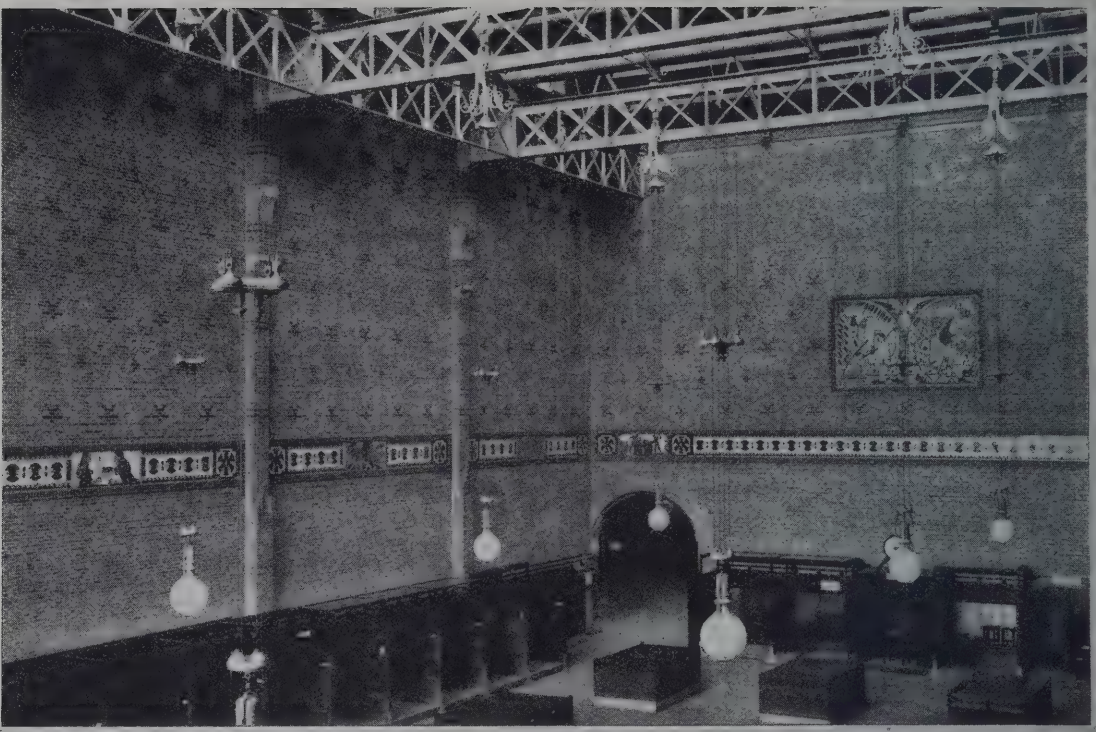


Fig. 1. THE 'BEURS' (EXCHANGE), AMSTERDAM. *Dr. H. P. Berlage, Architect.*
Photographed by F. Halliburton Smith.

sculpture and massive stone base. In Haarlem is a post office, well treated with brick pattern, and another bank, colossal and rather obviously designed. It is difficult to say precisely why one takes exception to such an appearance of design. Art is nothing if not artificial, yet to satisfy the mind it must appear natural, unlaboured. The sculpture on this building is interesting. Haarlem boasts indeed the presence of two of the foremost Dutch sculptors of the period, Van Reijn and Van den Eijnde. As regards the more intimate public buildings there is a fine school in connexion with the Amstellaan housing scheme in Amsterdam, and two more at Hilversum, by W. M. Dudok, an architect who, after wild experiment, has achieved a manner at once modern and rational. He proves indeed that the terms may be synonymous. His public baths (see fig. 3) are good in form with amusing interior colour.

It is not, however, the public buildings that are chiefly interesting, but the domestic. Holland has not shirked the problems of post-war housing, and building is being extensively carried out by private enterprise, by the community, and by public utility societies. Of houses in course of erection



Fig. 2. BLOCK OF FLATS, AMSTELLAAN ESTATE, AMSTERDAM.

Photographed by F. Halliburton Smith.

this summer, private enterprise is responsible roughly for four-sevenths of the total, the community for one-seventh—nearly one-half of which is temporary housing—and various societies for two-sevenths. Incidentally the State and the community guarantee 100% of the building costs at 6%, and altogether the increase in the cost of building since 1914 is covered to the extent of three-fourths by the State. In view of this economic dependence of all housing ventures on the Central Housing Department, the quality of these ventures is remarkable. To an officialdom, far-seeing and tolerant of experiment, the new architects owe their unprecedented opportunity; they have practically a free rein. It seems that results already justify this official policy, administered by A. Keppler, J. Versteeg and others, and that they will continue to justify it more and more.

Accommodation is being provided for all classes. It is, as a matter of fact, all of much the same type, since class distinction exists less markedly in Holland than in our own country. This accommodation takes the form usually of apartments, either flats or maisonnettes of five or six rooms (that is



Fig. 3. PUBLIC BATHHOUSE, HILVERSUM.

Photographed by Eric R. Jarrett.

W. M. Dudok, Architect.

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from Holland*

one or two living rooms, a kitchen and three bedrooms). As a rule each suite has the advantage of a separate stair. Extensive attic space is provided for laundries, workshops, etc. ; this space, being unlighted from the front elevation, is expressed by an amusing strip of blank wall, which, whether vertical or steeply pitched, is often hung with tiles. Actually the plans are the weakest feature of these schemes. They strike one as being cramped, though often ingenious. The rooms are sometimes excessively small, and the stairs steeper than would ever be tolerated in England, while the ventilation and lighting are not always adequate. Of course these finished schemes were all carried out at a time when economy was even more essential than it is now, and certainly the present plans show an improvement. One cannot help feeling, however, that some part of the money lavished on fantastic exterior treatment might better have been spent on a little more spaciousness within. A mistake has been the issue of stock Government plans which the architect only 'elevates.' This gives neither the plan nor the elevation a fair chance. The former may be badly lit, and altogether unreasonably modified for the sake of exterior effect, while the latter, in conjunction with a plan which it cannot happily express, may well become a purely arbitrary piece of design. Of course a plan and its elevation should be the work of one man. In cases where this has been so, one feels at once the advantage.

One of the most interesting housing schemes in Amsterdam is the *Spaarndammerplantsoen* group of De Klerk. Erected about 1917, it bears clearly the maritime imprint of the Shipping Office. The best block is certainly that with the angle post office and intriguing red tower. I think that on the facade overlooking the railway one feels the rush of passing trains echoed in this long horizontal sweep of brickwork, and in the refuge of these secret doors. The building has a high plinth in vertical blue bricks, while another has tall stripes of pattern connecting its tiers of windows. Here are bricks on end and on edge, in waves and billets and chevrons. In the same lay-out are rather more traditional dwellings by K. P. C. De Bazel and others, one group arranged round a large and pleasant courtyard. On the Amstellaan estate are schemes (see fig. 2) by De Klerk, P. Kramer and other architects ; one of De Klerk's is still in course of construction. With its fine rhythm of stepped balconies, it seems to be altogether greater than his earlier stuff because plainer, more rational,

*A Letter
from Holland*

and, incidentally, more intimate. Facing it is a block by Kramer, powerful in its unbroken silhouette. In both cases, unfortunately, these elevations are superimposed on alien plans. There is a new joint scheme by these two men, remarkable for its serrated frontage line and tall plastic pylons. The interiors, amusing in colour and detail, suffer inevitably from jarring furniture. Certainly they do need specially designed furniture, much of which might well be built in, for the saving in space would be considerable. Unfortunately, however, this cannot be done in apartments. For a better class of tenant are J. B. Van Loghem's *Tuinwijk* dwellings at Haarlem, which have a modern domestic character entirely delightful. There are in all eighty-six houses, each with nine or ten rooms, erected on a liberal scale in the early days of Government subsidy. On a field of pale brick are yellow roof pergolas, dark bands of balcony, and little doors in black, scarlet and yellow.

Actually, here, as in all one's criticism of this unfamiliar architecture, one may too easily be led astray by the 'mechanical fallacy.' One cannot seriously require of a building that it shall fully express its construction, for, since beauty and use are not identical, the means to them will be identical only by chance. If the two are to go together, one must be sacrificed constantly, and what this form of criticism claims is a sacrifice of beauty to use, of architecture to engineering. Of course, one may really express the construction of a building only so far as it is beautiful, and, beyond that point, must ignore, misrepresent even. It has become irrelevant. In other words, what one does is to express, not the incidental means of stability, but—and this according to humanist values—stability itself. And so, if these Dutchmen choose to break boldly through their quoins with windows, choose to stroke their admirable bricks around and under curves of incredible exuberance, I say that this procedure is to be condemned only on the score of expense or actual instability; which things are hardly our business. It is not as if we were out to reproduce any one of these details. We should then have to count the cost, I suppose with dismay. But we are onlookers, rather, at an æsthetic adventure. And the fact that with the form of this adventure I personally am or am not satisfied proves, in itself, nothing but the quality of the relationship between my mind and the mind of the man who made it.

ISABEL M. CHAMBERS.

CRITICAL REVIEWS.

ARCHITECTURE.

THE COUNTY HALL; II.

THE London County Hall, in spite of the fact that its steep roof and very prominent chimneys seem to strike a false note of domesticity, has certain elements of grandeur which cannot fail to impress the imagination. Seen from the Thames Embankment the crescent colonnade surmounted by the imposing form of the curved roof and the graceful cupola which presides over the whole, the long façade with its orderly fenestration, the breadth and simplicity of the design displayed to such advantage on an incomparable site must evoke in the mind of the spectator both interest and pleasure. Mr. Knott has been criticised for employing a classic Order to decorate the crescent, as if he had shown a lack of originality, or even intellectual weakness, in continuing to make use of an architectural form indigenous to ancient Greece. Yet to many it will appear only too obvious that much of the vigour and distinction of the building would immediately be lost if this Order had been replaced by any conceivable substitute. The classic Order is beautiful, it rests not upon history but upon logic, a logic which has as much validity to-day as in the fifth century B.C. The columns join up the tops and bottoms of the walls to which they are applied, they give cohesion to a façade, and the very definite kind of vitality which is characteristic of an object when the severance or even modification of any part of it results in a glaring imperfection. Cut off the upper or lower members of an Order, or unduly lengthen or abbreviate the columns, and it will appear as if an artistic outrage had been committed. An Order will fix and stabilise the height of a façade, and a dimension which otherwise would have been fortuitous by this remarkable device is made to look inevitable. Again, when the windows of a building are so numerous that the sight of them produces a sense of tiredness and confusion, the classic Order provides a very obvious means of grouping a whole section of the façade into a simpler unity upon which the eye can rest with contentment. The problems of which the Order supplies a solution are for ever recurrent

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in design, and it is difficult to conceive a time even in the distant future when architects will be willing altogether to dispense with so powerful a means of attaining synthetic unity in the façade of a building. Of course, Mr. Knott did not invent the Order, but he had the wisdom to use it with a most satisfactory result, and Londoners have reason to be grateful that the winner of the County Hall competition was not an apostle of 'l'Art Nouveau,' nor any other kind of renegade from the classic tradition. A desire to abolish the Orders from architecture of the future is not a sign of originality but of rusticity. Advance in design will take place by means of greater subtlety in expressing the relation of one building to another, by concentrating, in fact, upon the *civic* aspect of architecture; and notable conquests still remain to be achieved by extending the range of architectural design so that it includes within its scope innumerable structures which now receive their mould at the hand of the engineer; but it is illogical to suppose that progress can result from the rejection of such a serviceable instrument of expression as the classic Order. A man can give his guests a banquet with most novel fare, but there is no need to alter the shape of the spoons!

Besides being called to account for still venturing to use column and entablature, Mr. Knott has been criticised for accentuating the ends of two wings of his façade by angle pavilions. Yet these have a quite adequate justification in the necessity of punctuating the façade, of giving it a proper formal termination without which the long rows of windows would appear to be cut off at random. Also by repeating the rustication which marks the ends of the crescent, and by adopting the larger scale of aperture characteristic of the centre portion, he brings these angle pavilions within the main scheme of design.

Another equally successful element in the composition of the river front is the way in which Mr. Knott has prevented the set-back of the curved colonnade from appearing to weaken his building. By the advancement of the terminal bays of the crescent well in front of the main façades of the wings, and by raising the height of stonework by a storey, he contrives to obtain a composition indicative of strength; for even at the centre, where the roof is most recessed, its sky-line in perspective is higher than that of the ridge level of the roofs surmounting the wings; while the cupola provides the very element which is necessary to give additional height and emphasis

where such compensation is imperatively demanded. The cupola itself is reminiscent of that of the English town hall of the Renaissance period. *Critical Reviews*

So much for the main features of the river front. But what of the plan? Those who belong to a certain school of architectural thought would have it that in criticising a building an examination of the plan should come first. This point of view is a relic from the 'unsocial' period of architecture, the period (not so very long ago) when it was customary to regard the virtues of 'truthfulness' and 'constructional candour' as the main desiderata of a building, no matter whether the attainment of these virtues resulted in a quite inharmonious street picture. But the public first judges a building by the elevations and not by the plans, and most people are satisfied if the façades give a general indication of the interior. For instance, when we look at the river front of the County Hall it is obvious that we are in the presence of a building which is mostly given up to office accommodation. We know that somewhere there is a Council Chamber, but as this Council Chamber is so small in comparison with the size of the whole building it could not very well have been made a central feature, for it would have seemed too insignificant to dominate the composition. Hence we are reconciled to a whole group of rooms, the chief offices of the administrative staff being assembled to comprise an important architectural sub-unit, and the larger windows behind the colonnade seem to indicate that in this world of clerkdom there is a hierarchy and a directing intelligence. The public is satisfied with these few elementary facts and is not in the least interested in the way in which the internal corridors are disposed. It is content to assume that the minor details of planning have been satisfactorily arranged, that among the promoters of this architectural enterprise there was enough common sense to insist upon convenient accommodation for the servants of the London County Council: upon well-lit corridors, store-rooms, offices for caretakers and so on.

As Mr. Knott was unable to give the Council Chamber an external emphasis he has sought to make its importance felt by providing several dignified approaches to it. The central archway in the Westminster Bridge Road front gives a vista through a partially covered corridor to an interior court, of which the furthest side has at its centre a large doorway leading to ante-hall and vestibule. At the middle of the Belvedere Road front there is a second means of approach, and in this instance the lower level of the road

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necessitates a flight of steps leading up to the Council Chamber from the large waiting room on the ground floor. Yet a third entrance is from the Members' Terrace, and it is thus apparent that the access to the Council Chamber has been very well managed.

The arched entrance, which is the central feature of the façade in Westminster Bridge Road, has two small doorways on either side; the problem of how to design these doorways in the particular position chosen for them without weakening the flanks of the main entrance was a very difficult one, and Mr. Knott's highly original solution of bringing the subsidiary doors forward in solid granite projections is most satisfactory. The approach to the interior court with its Gargantuan masonry, through openings of which one casts disdainful glances at glazed brickwork, has been severely and perhaps justly criticised. In the court itself the re-entrant angles, apparently necessitated by the plan, have caused difficulties in the elevations. The cornice buries itself at each corner, and it cannot be contended that the windows in the towers harmonise very well with those of the main sides of the court. It is obvious, however, that Mr. Knott has here made a bold attempt to introduce a show of order where back staircases and lavatories were making their too insistent claims to set their stamp upon certain portions of his façade.

The elevation towards Belvedere Road is a simple composition, but, like the river front, it is too much dominated by the tall chimneys. The very high blank wall above the colonnade excites one's curiosity as to what lies behind it, and as it is devoid of even panels in slight relief (which might have reflected the intervals between the columns) it must be accused of treating the substructure with an unmerited disregard.

Yet whatever opinions may be expressed concerning points of detail in the design of the County Hall, there will be general agreement that it is a notable contribution to the architecture of London, and if we suffer our imagination to dwell upon the monstrosity of the building which might have been erected if the competition had been held during the Gothic Revival—perhaps a hybrid between the Law Courts and the Prudential Insurance Company's offices—it will help us to realise to what extent we are under an obligation to Mr. Knott.

A. TRYSTAN EDWARDS.

EDUCATION.

ARCHITECTURAL schools throughout the country have now got well into the work of the new session after the long vacation. In most of these students of promise are approaching the time when they will be setting out on their careers freed from the guidance of those to whom they are now looking for direction. Their case shows how necessary it is for those in any way connected with architectural education to have a clear sight of the object of their educational policy, and to be assured that their own beliefs are such as to justify the faith of students who follow them. A misguided educational policy, especially if it be carried on with activity, is likely to do lasting harm. Architectural training is being pursued with energy in most schools, and a student's life is anything but one of sloth. The more energy, however, the greater the harm if principles are mistaken. This is rather borne out by the fact that some of the students' work in the final competition of the Victory Scholarship forced the jury to conclude that, though drawings were well presented, it was not altogether the fault of some students concerned that their work was wrong in conception, for these students had evidently arrived at a period in their Pilgrim's Progress when such misconceived ideas should have been impossible, and would have been had the direction behind them been right in what were sometimes elementary principles. It would seem to be a duty of juries to endeavour to force students to take stock of their knowledge—if the directors can be induced to take stock of their beliefs also, so much the better for the ultimate benefit of students present and to come.

It has been said,—and it is likely to happen now and then through a natural enthusiasm on the part of students, especially in the presence of a strong personality—that schools are apt to turn out men to a pattern, and that pattern formed on the model of the director of the school. Such a criticism should not be made lightly ; it is one in which half a truth may lie, and lie rather discredibly. Yet the danger is such an obvious one that it becomes easy to avoid if the direction is on sound lines and develops each student's individuality : if it forces him to think and design for himself, and in thinking and designing for himself to do so with conviction, without blindly following his master or forming himself on some fashion not easily to be shaken off.

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In this connection it is to be hoped that schools will discourage enthusiasm for certain of the recent continental work which is somewhat loudly proclaimed as having broken away from tradition. There is nothing disgraceful in seemly tradition—nor in seemly disregard of it—yet it is not at all clear whether some of this modern work does not, in a way, observe tradition only that it may wilfully break it : for instance, to invert the pediment of a window and place it beneath the sill instead of over the window-head is not altogether getting away from tradition—for both tradition and pediment are there, though inverted. Freakishness, perverse or otherwise, is to be avoided. A building which paints its nose red, as it were, becomes merely a low comedian of architecture. The British student, noting that, does not, perhaps, leave much to be feared, because he is an eminently sane person ; though he may be surprised to find, on a reference to some of Mr. Edgar Wood's country-house work of pre-war times, that this ultra-modern stuff is not so up-to-date after all. Mr. Wood's work is of course carried out in a perfectly decorous manner, without the vulgarity of the 'look at me' type of thing.

There is one matter on which schools are sometimes blamed rather unjustly. A student after four or five years' training, it is said, is turned out without that knowledge which would render him of the utmost use to the architect who employs him. It may be fairly retorted that the architect expects too much. He does not expect of his new office-boy that he should know all the ramifications of office routine in a moment, or be quite at ease amongst a strange world with which he comes in contact for the first time. He should allow his student-recruit an interval to shake down and find himself in his new surroundings. A school cannot be expected to cater for the idiosyncrasies of employers. That is not the main purpose of education, and a school would be making a grave mistake if it had only that as its guiding principle. It is not the business of schools to turn out mechanical architectural apparatus ; if this were so employers would soon be able to find fault with more justification. No student who has been soundly trained in construction and design has any need of handles : he will soon learn all an office has to teach him, for after all it is part of his training to learn to pick up knowledge quickly and with ease.

L. S. S.

LITERATURE.

¶ SMOKE AND ITS ABATEMENT.

MISS FITZGERALD and Mr. Simon have rendered a very signal service in their work¹ on smoke abatement. To those interested in the subject—which is arousing more and more attention in this country—the figures and facts which their book contains will be of considerable interest. The work does not stop at pointing out the evil effects of our present senseless waste of raw coal ; it indicates proper methods whereby the evil can be remedied. Whether the cure is not worse than the complaint is a matter which can only be left to individual taste—it is hardly possible to expect unanimity of opinion on a question of this nature. The principal cause of the smoke evil is the domestic open fire : not, as is so often imagined, the factory chimney.

Miss Fitzgerald and Mr. Simon summarize the results of very exhaustive investigations, which go to prove that domestic chimneys are responsible for three-quarters of the smoke, and more than three-quarters of the consequent damage to health, buildings and clothes. The apparent anomaly of this conclusion is accounted for by the fact of domestic soot containing a larger percentage of tar and acid than the pure carbon and ash residue of the factory furnace.

The estimated damage due to smoke in one town—Manchester,—which is of course practically the industrial centre of this country, is put down at £1,000,000 per annum ; and Manchester with its immediate environs has a population of approximately one million. This means that each inhabitant suffers a loss of at least £1 annually for the luxury of burning raw coal, over and above the actual cost of the fuel. The efficiency of the open fire when burning coal in the most modern type of grates has been found to be from 20 % to 25 %. The consumption of coal for domestic purposes in this country is approximately 32 million tons per annum. At least 75 % of this is wasted : which at 54s. per ton represents a loss of £60,000,000 per year—roughly 30s. per head of population.

¹ THE SMOKELESS CITY. By E. D. Simon and Marion Fitzgerald. With a Preface by Lord Newton. Lond. : Longmans, Green & Co., 1922. Price 1/6 net.

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Scientifically and theoretically the open fire therefore is anathema. It is uneconomical ; its warmth is not equally distributed ; it creates draughts of cold air, makes our backs chilly, causes endless dirt, and damage to decorations and upholsteries, buildings and health ; it smuts on our noses and collars : yet how many would assert that it is not worth it ? We all of us like a little luxury ; we work better for occasional indulgences. It is a moot point whether the full profit and loss account does not show to the advantage of the normal individual. Fortunately perhaps there is in this, as in most matters, a happy mean.

F. BROADHURST-CRAIG.

¶ MODERNISM IN PICTURES.

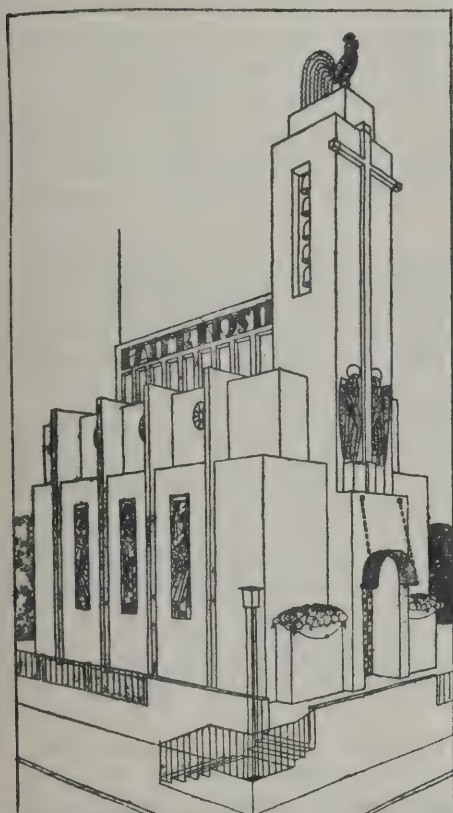
MR. MALLET-STEVEN'S' portfolio¹ does not fulfil the expectations which its title arouses. Thirty-two designs of buildings are here reproduced, but unfortunately they do nothing to add to our conception of what a modern city ought to be. The plates are loose, and perhaps it is the author's intention that they should be framed as decorations. That they are not without a certain pictorial value cannot be denied, but as Mr. Mallet-Stevens describes himself as an architect he must not take it amiss if these designs are judged by architectural standards. The task of criticism has been rendered more difficult by the fact that Mr. Stevens has not attempted to justify his projects by a single comment or explanation. This apparent contempt of the written word makes one doubt whether he is destined to become a successful propagandist. Of course, a work of art is supposed to give a complete formal expression of its underlying idea, but the idea can also be illumined by argument, and it is this further exposition which Mr. Stevens should have supplied if he wanted to forestall such questions as the following :—

Why has he shown us only one building at a time ? The most important architectural problem to-day is that of relating one building to another in order that a civic whole may be produced. Does Mr. Stevens repudiate the civic ideal ? If not, would he venture to present to us a group of his

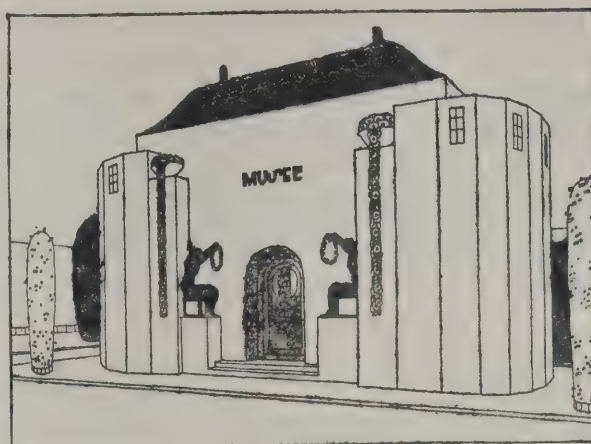
¹ A MODERN CITY. Thirty-two designs by Rob Mallett-Stevens, Architect. Lond. : Benn Brothers, Ltd., 1922. Price 30/- net.

designs juxtaposed, a public bathing place, for instance, with a bright purple roof next to an hotel with a vermillion one? And does his 'city' consist of nothing but detached buildings?

If his representations of colour has any serious purpose at all, why does he only show us one colour at a time? An architectural drawing left entirely white with the exception of



A CHURCH.

From *A Modern City*.

A MUSEUM.

From *A Modern City*.

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a daub of orange on the roof and doorways of a building cannot provide a solution of any of the problems connected with the treatment of colour in architecture; for in reality not only the rest of the structure but the sky, the foliage, and the roadway have their distinctive tones which must all be taken into account if there is to be an attempt at a general harmony.

And why has the author not vouchsafed a single plan? Would not a little detailed attention to the planning have saved him from presenting to us an 'electrical factory' scarcely larger than a bathing machine, a church fit to accommodate about a hundred people, a museum in which it would be difficult to provide room for even one stuffed elephant?

It would be possible, however, to overlook the lack of practicability in the

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arrangement of the plans if Mr. Mallet-Stevens had at least enlarged the architects' repertory of decorative forms. This he has signally failed to do, unless a total absence of punctuation,—columns without bases or capitals, walls without plinths or coping stones, roofs without cornices, parapet walls, or even gutters,—are accepted as beautiful novelties. If, however, the author has a definite theory to advance in support of such eccentricities, his arguments will be of interest to those who have studied his designs.

A. TRYSTAN EDWARDS.

¶ BRIEF NOTES: BOOKS AND PERIODICALS.

IF further evidence were needed as to the advantage of presenting statistics by means of graphs, Mr. Wainwright's pamphlet¹ would supply it. It contains much that is of interest to architects, and much that is useful to them, but it will probably be of most use to the Ministry officials and to contractors. Several of the charts are ready reckoners that would be useful in any office. One gives the amounts of money that could be safely advanced to builders working on a building agreement at various stages of the work, and for the houses of various costs; and others give the price per foot cube or per foot super for any total cube of a building. Not the least interesting charts deal with the fluctuation in the price of labour and materials in England and America.

Mr. Campbell Dodgson is the Editor of *Contemporary English Woodcuts*,² which has just been published. It represents, for the most part, the work of the younger school, and is full of interest, giving proof, if any were needed, that this ancient art has come into its own again after centuries of undeserved neglect. The charming cover-vignette, by Miss Vivien Gribble, is reproduced at the foot of p. 62.

The *Studio* Office has published, as a special number, a reprint³ of the 1813 edition of David Cox's book on water colour painting. The student is taken through exercises of the most elementary outline drawings in pencil to sepia studies in tone, before colour is attempted. All the charming aquatints, after Cox's work, are reproduced together with his introductory chapter. The colour studies are, of course, graduated from the simplest drawing in mass to more elaborate effects of light and

¹ A GRAPHICAL COST ANALYSIS OF COTTAGE BUILDING. By W. H. Wainwright, A.M.Inst.C.E., A.M.I. Mech.E., etc. Ill.; pp. 8+18 (plates). Special Report No. 6—Building Research Board. Lond.: H.M. Stationery Office, 1922.

² CONTEMPORARY ENGLISH WOODCUTS. Edited, with an Introduction, by Campbell Dodgson, C.B.E., Keeper of Prints and Drawings, British Museum. Ill.; pp. 27. Lond.: Duckworth & Co., 1922.

³ A TREATISE ON LANDSCAPE PAINTING IN WATER COLOURS. By David Cox. With a Foreword by A. L. Baldry. Ill.; pp. 20+lxii. Lond.: *The Studio* Ltd., 1922.

shade, and to each plate is added a description of the colours used in each part of the picture.

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There is much to interest the architect, as well as the draughtsman, in the *Studio Year Book*¹ for 1922. Domestic architecture, as usual, receives a great deal of attention, and examples of houses in England (including the London County Council's Housing Scheme at Roehampton), Denmark and America are given. The high level of attainment in the latter is striking, the examples being chosen from the recent exhibition of American architecture at the R.I.B.A. galleries. Besides many delightful examples of modern craftsmanship in furniture and pottery, there are coloured plates of decorative paintings, the one by Brangwyn being particularly fine.

An important new quarterly dealing with art and literature has just been issued by Messrs. Chapman & Hall. It is a luxurious folio called *The Golden Hind*, and is edited by Messrs. Clifford Bax and Austin O. Spare. Although it does not represent the best tendencies of modern art, it is a highly interesting publication, and the first number will doubtless have a large sale.

Among American publications the *Forum* for October illustrates (with photographs and measured drawings) the very charming red brick Harwood House, Annapolis, which was built in 1774. It would be difficult to find a more exquisite example of a house of its size and belonging to the same period, whether in England or America. The October *Architectural Record* is entirely devoted to domestic work, and illustrates specially interesting houses from the West, where the Spanish influence is highly noticeable.

Wendingen, the Dutch artistic monthly, devotes a number to the International Theatre Exhibition which was recently organised at the Hague by the Dutch architect Wijdeveld, and which was afterwards augmented and brought to London to the Victoria and Albert Museum. The revolt against extreme realism in stage design is seen to be common to all countries, and such masters as Gordon Craig and Appia show the magnificent effects that can be obtained by simple shapes and the arrangement of the lighting. Both these exhibitions have led to a revival of interest in theatre designs; and the *Architectural Review* has an article by Mr. Birnstingl which gives some recent attempts to improve the planning of theatres and to incorporate in them new devices such as the dome-horizon and the sliding and wagon-stages, the use of which are impossible in the ordinary type of building. The same number also contains photographs of Signor Baroni's scheme for Italy's National War Memorial which represents the sadness and horror rather than the pride of war.

G. B. T.

¹ THE *Studio Year Book of Decorative Art*. Edited by Geoffrey Holme. Ill.; pp. 178. Lond.: The Studio Ltd., 1922.

CORRESPONDENCE.

GOVERNMENT PRINTING.

(*To the Editor of ARCHITECTURE.*)

SIR: I admire the printing and arrangement of ARCHITECTURE, but I am surprised that you should commend the coat of arms on p. 6. This seems to me to be a thoroughly poor design and one that should be immediately cancelled and superseded.—Yours, etc.,
SYDNEY C. COCKERELL.

Fitzwilliam Museum, Cambridge ; November 15, 1922.

[We think it improbable that Mr. Cockerell will differ from our view that the Royal Arms illustrated in our November issue is an improvement upon the one hitherto in use.—ED.]

THE SIGNA MADONNA.

(*To the Editor of ARCHITECTURE.*)

SIR: In congratulating you upon the splendid success you have achieved in producing the first Number of ARCHITECTURE, may I suggest that your contributor's fuller views upon the subject of the Frontispiece—the 'Signa Madonna' would be of the greatest interest to a large number of student readers like myself.

Although the Signa Madonna is now, as you state, attributed to Leonardo (the favoured successor of Verrocchio) its remarkable similarity in practically every detail to the marble relief in the Bargello, No. 180 (which according to Vasari was the work of Verrocchio, albeit current opinion attributes it to Francesco di Simone) cannot fail to impress the most casual observer. In each the attitude exactly corresponds; the Child standing on the Mother's right upon a cushion level with her hips, while her right arm encircles His waist with the fingers terminating in identically the same position. The situation and action of the Mother's left hand is precisely the same in each, as is also her downcast glance and the faint suggestion of a smile playing about the lips.

Possibly a comparison of these two works with the only really authentic Madonna of Verrocchio—the Madonna of S. Maria Nuovo—may help to elucidate the problem. Verrocchio's Madonna is essentially a type of his own particular genius, and diametrically opposed to the traditional form which we find followed even by Donatello in his Siena Madonna where both feeling and pose strictly adhere to the traditional mediæval prototype.—Yours, etc.,

E. R. BILL.

164, Abbey Foregate, Shrewsbury ; November 14, 1922.

'A PLEA FOR THE MODERN OUTLOOK.'

(To the Editor of ARCHITECTURE.)

SIR : Mr. Irving K. Pond in the *Journal* of The American Institute of Architects is kind enough to direct his readers' attention to my article. He adequately refers to some of my questions, but discourses on architecture and on architects very much in the abstract. So far as I can see we may both be much of the same opinion, but it not infrequently happens (especially in our days) that there *is* an ideal side to engineering work, and a sordid one to what is erroneously called architecture.

Mr. Pond observes that I advocate 'Centralisation, i.e., education by the Government as in France.' These words are his, not mine. Centralisation always has been the great principle underlying all forms of human effort : there is no problem, no question, about so obvious a statement ; but with the method of centralisation it is quite another matter. Education by the Government may be good or it may be bad. What I advocate is a single centralised national school. This need not necessarily be exactly 'as in France.'

Without the aid of the Government we are certainly not likely to make much headway, and 'a federation of all the architectural societies is necessary to urge on Parliament the need for a large subsidy for architectural education.' Such proposals do not imply 'education by the Government as in France.' It would be better, if possible, to keep out the political element. Interfering ministers would be baneful to the interests of our art. For example : the profession, not the Government, should nominate Professors.

One thing that is good in French training (outside the question of its technical efficiency) is the fact that it makes French architecture national, i.e., French ; whereas in England (outside the question of our technical inefficiency) our architecture is not national but cosmopolitan. It is these home truths that irritate the susceptibilities of those now holding office at the expense of their younger *confrères*.

If the superiority of French methods were known and feebly advocated in our country years ago, it was left to the self-sacrificing energy of THE SOCIETY OF ARCHITECTS to give them the necessary publicity. Without your crusade, Sir (for which you do not, as a rule, openly receive due credit) the other bodies would not now be showing so much activity in centralised architectural education. But I still 'urge on the profession the necessity for completing the organisation.'—Yours etc.

H. BARTLE COX.

25, rue Boissonade, Paris.

[Correspondents are reminded that it is only possible to print a small proportion of the letters received, and are recommended to write as briefly as their argument will permit.]

THE SOCIETY OF ARCHITECTS.

PROCEEDINGS.

AN ORDINARY Meeting of THE SOCIETY OF ARCHITECTS, was held at 28, Bedford Square, W.C.1., on Thursday, November 9, 1922, at 8 p.m. The President, Mr. E. J. Partridge, having taken the Chair, the Minutes of the previous Meeting as published in the *Journal* were taken as read, and were confirmed and signed.

The following announcements were made : Nominations for Membership 2.

ADMISSIONS.

ELECTED AS LICENTIATES. ANDERSON, HAROLD (Student), Grove Cottage, Blean, Canterbury ; BUCHAN, WALTER JAMES, 16, Cook Street, Cork ; VERNALL, RICHARD JOHN, 21, Rowley Grove, Stafford.

RESIGNATIONS ACCEPTED.

MEMBERS. W. W. RATCLIFF, Ivy House, West Drayton ; I. G. SMITH, The Pantiles, Sudbury, Middlesex.

STUDENT. R. T. BAILEY, c/o 45, Jewry Street, Winchester.

ELECTIONS.

The following candidates whose nominations had previously been announced and published were submitted for election under Articles 12 and 17 of the Articles of Association, and were declared to be duly elected :—

AS A FELLOW. ANDERSON, JAMES RAE, M.S.A., Karachi, India.

AS MEMBERS. CUNES, ALBERT, 86, Park Road, Exeter ; GILDER, FRAMROZ NOWROJI, Indian Students' Hostel, Keppel Street, W.C.1., and Bombay, India ; LEDBURY, JOSEPH WILLIAM NELSON, 21, Clifton Road, Winchester ; PIGGOTT, JOHN ROBERT, 61, Hartshill Road, Stoke-on-Trent.

PRESIDENTIAL ADDRESS.

The President, Mr. E. J. Partridge, addressed the members¹ on matters relating to the profession in general and to the SOCIETY in particular, and was accorded a hearty vote of thanks.

The proceedings then terminated.

¹ See opposite page for the text of the address.

THE PRESIDENTIAL ADDRESS.

By MR. E. J. PARTRIDGE, F.S.Arc., F.S.I.

HAVING been elected to the highest honour which it is in the power of the Society to confer upon any of its members, I recognise that many important duties and responsibilities will devolve upon me, and that I shall have to act, when occasion arises, as the official mouthpiece of the Society. In the meantime the members will no doubt expect that I shall, at the commencement of my year of office, express some personal views on points relating to the profession generally, and to THE SOCIETY OF ARCHITECTS in particular.

One of the most important matters, in my opinion, which requires our earnest consideration, both individually and collectively, is the necessity for increased recognition by those interested in building, viz., our employers and clients, whether actual or potential, of the important part played by architects in the scheme of national service as servants of the public entrusted with the production of buildings which will, in every particular, efficiently meet the requirements for which they are designed : whether for private, municipal or commercial enterprise, or for educational or religious purposes, or for the housing of the people.

This desirable condition of affairs cannot be fully realised until the building owner is as convinced of the necessity of going, in the first place, to an architect for advice on the subject of the proposed building, as he is of the necessity of consulting a medical man or a solicitor immediately the need for the services of either of these practitioners becomes evident. In my view the person best able to bring about this state of affairs is the architect himself, who must, if he is to be worthy of the name, not only qualify himself in every branch of his profession, but equally keep himself in continuous touch with the most modern methods of construction and equipment, so that he may with justice hold himself out to the public as qualified to advise the potential building owner as to the most advantageous utilisation of the capital which he proposes to invest. The result desired will not be attained by the production of a building of artistic merit only, for no matter how beautiful the building may be from the æsthetic standpoint, if it fails in actual service of user the architect cannot be considered as having successfully solved his problem. It is therefore incumbent upon the architect in his own interests, as well as in those of the community, that he should so carry out his work—in every detail, whether artistic or utilitarian—that potential employers will recognise the services of an architect to be a necessity to the building owner, and not, as is sometimes the case (particularly in regard to smaller works), a luxury.

This leads up to the question of architectural education, in which great developments have been made during recent years. The established practitioner must improve and increase his knowledge by the continual study of the many problems which are

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now arising in consequence of the great change in the conditions of modern life. With regard to architectural education in the early years of professional life, the old system of pupilage, which is not altogether without its good points and which was at one time considered the only proper way of entering the profession, is being rapidly superseded by the architectural schools, and it should not be forgotten that THE SOCIETY OF ARCHITECTS was the pioneer in establishing in this country, in 1913, the First Atelier of Architecture for the purpose of promoting improved methods of architectural training in Great Britain. The work commenced by the Beaux-Arts Committee, and carried on ever since with the assistance of the Society, was at the time the subject of much hostile criticism ; but the fact that the method then advocated has since been widely adopted by the architectural schools, and that other Ateliers have been established and co-ordinated under the auspices of the Royal Academy Atelier Council, is sufficient to justify the claims of the Society that its efforts have resulted in revolutionising for the better the architectural educational system in this country. There never was a time when architects had such opportunities as exist at present for education in professional matters connected with every stage of their careers. Apart from the financial support which the Society gives from time to time to other kindred educational bodies, it has itself evolved and established a system of educational competitions in design and other subjects, for the benefit of its members, on lines which enable those at a distance to participate equally with others nearer to headquarters. A scheme is at present in preparation the object of which is to afford those members, who—because of distance and other reasons—cannot take advantage of the facilities afforded to the architectural schools in the larger centres, some guidance and assistance in their efforts to improve their qualifications. It is also hoped to formulate a scheme whereby the student may advantageously study the best modern work in other countries, as it is felt that the study of ancient and mediæval work alone will not enable present-day problems to be dealt with satisfactorily.

But the Society does not exist solely for its members ; in education, as in other matters, it takes a much wider view, and one of its most striking successes has been the institution of the Victory Scholarship Competition in design, which is open to any British subject. This year upwards of sixty candidates entered for this competition from all parts of the Kingdom, and those who were able to see the designs and to listen to Mr. Robert Atkinson's recent criticism thereon, which has since been published, will realise the value of this competition to all those who participated in it, whether successful or not in obtaining any award. The winning designs in the Victory Scholarship Competition have since been exhibited at Cambridge, and are now on the way to Sheffield, and later on are going to Manchester, Leeds, Liverpool, Glasgow and Edinburgh, and perhaps to yet other towns, for exhibition in connection with the architectural schools in these districts, all of which have taken the greatest possible interest in the work of organising centres in the preliminary round of the competition, and have consistently encouraged their students to take part.

One result of this competition was to emphasise the remarks which I have previously made in regard to the designing of buildings : for, while many of the drawings submitted exhibited beauty and harmony in design and much clever planning, some of the most conspicuous in this respect failed to realise one essential requirement :—that relating to the assembly and dispersal of vast crowds of people and of vehicular traffic, a defect which shows that the competitors failed to solve the problem in its entirety. The building, therefore, could not be considered as satisfactorily providing in all respects for the purpose for which it was designed, viz.—to accommodate a series of Olympic Games.

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I have only touched very briefly on the efforts of the Society in this direction, but there is no limit to the good which it can accomplish if the members of the Council, who devote so much time to the detail work in connection with these and other matters, are heartily supported by the members, and particularly by the younger ones for whose especial benefit this educational work is being carried on.

A reference to the Victory Scholarship would be incomplete without a mention of the fund which was established after the war as a memorial to those members who fell, the interest on which is to provide a Scholarship of the value of £100 per annum. This fund now stands at approximately £800, so that there is a balance of about £1,200 required to complete it. It is hoped that the generosity of those members who have not yet contributed will supply the deficiency.

Having provided for the education of the architect, it is in the interests of the public that all who wish to enter the profession of architecture should first be called upon to qualify themselves, and to prove their qualifications under a statutory examination before admission to a register under an Act of Parliament. The Society was founded nearly forty years ago for the purpose of obtaining the statutory registration of architects ; and although, owing to its growth and activities, it has developed in many other directions, it has not lost sight of its main object, and is always pressing forward to its consummation. The sooner efficient registration is effected, the sooner will begin the weeding out of the unqualified man to the advantage of the public and of the profession. One result of the Society's long continued and strenuous efforts has been that the whole profession has become consolidated on the desirability of obtaining registration, and the only point of difference has been, and is, on the method by which to attain it. It is now some two-and-a-half years since the Council of the Royal Institute of British Architects formed the Unification and Registration Committee, the most comprehensive body ever gathered together within the architectural profession for one purpose. THE SOCIETY OF ARCHITECTS was invited to become one of the constituent bodies, and very gladly accepted the invitation ; since when its representatives have taken a very active part in the proceedings. The Society had previously, from its knowledge of past difficulties in regard to the amalgamation question, suggested a federation of interested bodies for the purpose of securing registration, and this was the basis of one of the two schemes placed before

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the Unification Committee for its consideration and approval. After full and open discussion the Committee eventually expressed its preference for a scheme which was in essence, so far as THE SOCIETY OF ARCHITECTS was concerned, a proposal for the absorption of that body by the Institute. The Society, anxious for unity, acquiesced in the vote of the majority and heartily supported the principle of the scheme selected ; and was in the midst of negotiations with the Institute Council on questions of detail when it became apparent that a divergence of opinion had arisen amongst the Institute representatives on the Committee, not only on questions of detail, but of principle also. Whereas the proposal of the majority was for unification as a preliminary to registration, a minority on the Institute side now took the opposite view, viz.—that registration should be accomplished first. This difference of opinion was reflected in the election of the Council of the Institute in June last, when (with only a few exceptions) an entirely new Council was formed, one of the first acts of which was to intimate to the individual members of the Society on the Unification Committee that its work was at an end, and that their services were no longer required. This was followed some time afterwards by an intimation to the Society, as a body, to the same effect, notwithstanding the fact that the Unification Committee was still sitting to arrange details of the scheme, and had not yet completed its report. I think it is nothing less than deplorable that this situation should have arisen, and that the Institute Council should have taken so drastic a step without first consulting those bodies whom it had invited to join the Committee. It has since been stated in the professional journals that the Institute Council has formed a Registration Committee of its own, and is making arrangements for the early presentation of a Bill to Parliament. It is well known, however, that Parliament will not give a hearing to any proposal of the kind which is not supported by all interested bodies, and members of the Society may rest assured that their Council will take whatever steps may be necessary to see that the interests of its members are not adversely affected by any proposals which may be put forward by any other body in regard to a matter which affects the whole profession. Personally I hope and believe that the Institute Council will presently take a wider view of the situation, and that we may once more work in harmony with it in this direction as we are doing in others.

Another matter of general interest to the profession is the production of a Form of Contract which shall be accepted by all parties to that contract. At the present time, as you all know, there are many different forms in existence ; and in most of them it appears to have been the aim of the person drawing it to obtain some advantage over other parties to the contract. It surely is not beyond the power of reasonable men to devise some general form which shall be fair to, and acceptable by, all parties : and, if each party will consider the question for one moment from the opposite point of view as well as from his own, I feel sure that such a form will be produced. There is now sitting for this purpose a Committee composed of representatives of all bodies concerned, and although their deliberations will involve much time and thought it

is hoped that the object for which the Committee was formed will ultimately be attained.

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I will now return to a matter more directly affecting the Society : one in which I invite the personal assistance of every member in every class in the Society, viz.—the necessity for a large increase in the membership. The Society, as I have already pointed out, was established for a definite object, and it is for the purpose of achieving that object, and not for the glorification of the Society, that we require the support of every qualified architect as such. It does not matter whether he is already a member of any other kindred institution or not : if he is in sympathy with the Society's objects (particularly in regard to Statutory Registration of the profession) I think it is his duty to seek to join the Society in whichever class he may be eligible for, not merely in order to enjoy the privileges of membership, which are considerable, but in order that he may help on the work of the Society :—in other words, not with the object of seeing what he can get out of it, but of what he can put into it. It is because the Society advocates an Act of Parliament which would provide for the recognition of every *bona fide* architect who is qualified for admission to the profession, that the Council of the Society decided some time ago so to reconstitute the Society as to make it a registering body capable of including within its membership all eligible architects. Within its ranks, therefore, there is scope for the pupil, the assistant, and the practitioner, and it will be found that there are many architects at present outside the ranks of the Society who are in sympathy with its aims: and it is only necessary to put the case to them personally in order to secure their support.

The strength of the Society, and to some extent its weakness, lies in the fact that something like seventy-five per cent. of its membership consists of architects practising outside London, a considerable number of whom are so far afield as the Dominions overseas. I mention this for the benefit of potential candidates who suggest that distance from London might prevent them from supporting the Society. A country member, on the contrary, although he cannot always be present at the meetings of the Society, can in every other respect avail himself of the same privileges as a London member if he cares to do so. One of the only privileges which London Members alone enjoy is that of meeting together for the discussion of matters affecting their daily practice, and it would be well indeed if these meetings were attended by greater numbers. The mutual benefit to be derived from such friendly intercourse would then be considerably increased.

At the moment of speaking the new *Journal* of the Society will have reached them, and they will have had an opportunity of seeing that the Council has spared no expense in providing a publication which will serve to link still more closely the members of the Society, and particularly those at some distance. The *Journal* will speak for itself, and I need not here dwell upon its excellences ; but I think it will be generally agreed that it is far in advance of anything of its kind published by any kindred body, and exhibits that progressive spirit which has always marked the Society's work, and

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which enables it to exercise its influence in professional matters to an extent far beyond its numerical strength.

At this point I may suggest that at present the Society remains comprehensive rather than representative, but it is well known that five or six men bound together, and actuated by a fixed purpose, can accomplish almost anything they set their hands to. If this is so we can, by means of a little enthusiasm, become so representative as to be able with still greater weight and force to advance the reforms which the Society advocates : and more particularly its main object—the accomplishment of the statutory registration of architects.

My concluding remark will be one of a more personal nature. Whilst fully appreciating the honour you have conferred upon me, I ask every one of you to assist me to carry out the duties of this important office by according me all the help and support which it lies in your power to bestow in the assurance that I ask this help and co-operation not from any desire for personal advancement or glorification, but with the sole idea of doing some good to the profession to which we all have the honour to belong, and to the Society in particular of which we are members, so that at the end of my year of office we may have the satisfaction of knowing that our united efforts have not been in vain.

NOTES FROM THE COUNCIL MINUTES.

NOVEMBER 9, 1922.

THE *Journal*. Hitherto the position of Editor of the *Journal* has been held by the Secretary, Mr. C. McArthur Butler, who has long sought a favourable opportunity of relinquishing this duty owing to the ever increasing responsibilities devolving upon him in other departments of the Society's work. This opportunity has been afforded to him by the success of the first issue of *Architecture*, the *Journal* in its new form, the inception and production of which is due to the initiative of Mr. C. A. Barman, the acting Editor, who on the Secretary's representations has been appointed Editor by the Council.

Honorary Appointments. The Council has re-appointed the Local Honorary Secretaries now serving, and also Messrs. Leonard Tubbs & Co., the Society's Honorary Solicitors.

Eighth Olympiad, Paris (1924). A communication was received from the French Ambassador, inviting the co-operation of the Society in making known the competitions in the five arts of Architecture, Literature, Music, Painting and Sculpture, to be held in connection with the Olympic Games in Paris, 1924.

The Council has intimated its willingness to assist the Olympic Committee in achieving its object. A note on the competitions appears on the next page.

ARCHITECTURAL NOTES AND INTELLIGENCE.

OUR attention has been drawn by the French Ambassador to the international competitions in the Fine Arts which are taking place at Paris in connection with the Olympic Festival in 1924. The intention of the promoters is to revive the Greek tradition that gave to literature and the arts an important place among the various contests, and rewarded with the olive-branch poet and athlete alike. Gold, silver and bronze medals will be given for works in architecture, literature, music, painting and sculpture. The only requirement is that the works submitted should be wholly original, and should owe their inspiration to athletics generally—to *l'idée sportive*.



MANY people have been very sorry these days for Mr. Ralph Knott, who has come before the fire of public opinion with what can only be called a half-finished building. At the last meeting of the London County Council, the Chairman of the Establishment Committee was asked whether any decision had been arrived at upon the completion of the new County Hall through the erection of Block D, and whether any report had been presented to the committee by the architect urging that the final block should be erected forthwith. Mr. Greenwood said the committee had not come to any decision. The architects had reported on certain factors requiring consideration in view of the present foundations of the building being incomplete. This aspect of the position, as well as the question of Block D generally, was being carefully examined by the committee, and a report would be submitted, he hoped, this side of Christmas.



EARL LEVERHULME, at the formal opening of a building in Mortimer Street, has made a statement which should be welcomed by persons solicitous of the appearance of our streets. The following is from the report which appeared in the *Daily Telegraph* :—

‘ If he were limited to one medium for advertising he would choose the Press. If he had a selection he would want to support that with outside wall advertising ; and if he had still more money he would go in for some of the side-shows in advertising, with good effect.’

Any questionings as to the precise nature of the ‘side-shows’ will, we feel convinced, become quite inaudible among the general sighs of relief at the assurance given in the earlier sentence. Yet even here complete happiness is not to be expected. Earl Leverhulme is compelled to observe that : ‘ there was a limit to . . . the capacity of the readers.’ The recent pyrotechnical manifestations in the Piccadilly Circus—Leicester Square—Cambridge Circus region seem to intimate that such a limit may already have been reached.

THE GIBBS REPRINT; II.

THE *TUSCAN* PEDESTAL WITH PART OF THE COLUMN AND ITS BASE.

*A, The Shaft of the Column ;
B, List ;
C, Torus ;
D, Plinth ;
E, Platband ;*

*F, Ogee ;
G, Die of the Pedestal ;
H, Fillet ;
I, Ogee reversed ;
K, Plinth.*

THE height of the Pedestal being divided into four parts, as was said before, one goes to the Plinth, half of that height is the Cima or Cap, and one-third of it is the Base ; the projection of the Base is equal to its height, as is described by a Quadrant on the Base, and the Cap has the same projection. For the lesser divisions, see Plate XXIV. for the Base and Cap of the Pedestal, and Plate XXV. for the Base of the Column.

This Method shall be observed through the Five Orders of referring to the Plate, where each Member is drawn at large with the Geometrical Rule to form it. And it is to be further observed, that the Plates of Pedestals and Entablatures shew the larger or grosser divisions, and the proportion one part bears to another ; as for example, how many parts the Cornice is in proportion to the Architrave and Frieze, and the Cap to the Pedestals ; as also how the members are to be enriched : But when the particular parts are to be exactly drawn, recourse must be had to the Plates referred to, where they are drawn at large ; as the Bases, Caps, Architraves, Cornices, etc., and you are not to trust to the small divisions marked here on the Plates of Pedestals and Entablatures.

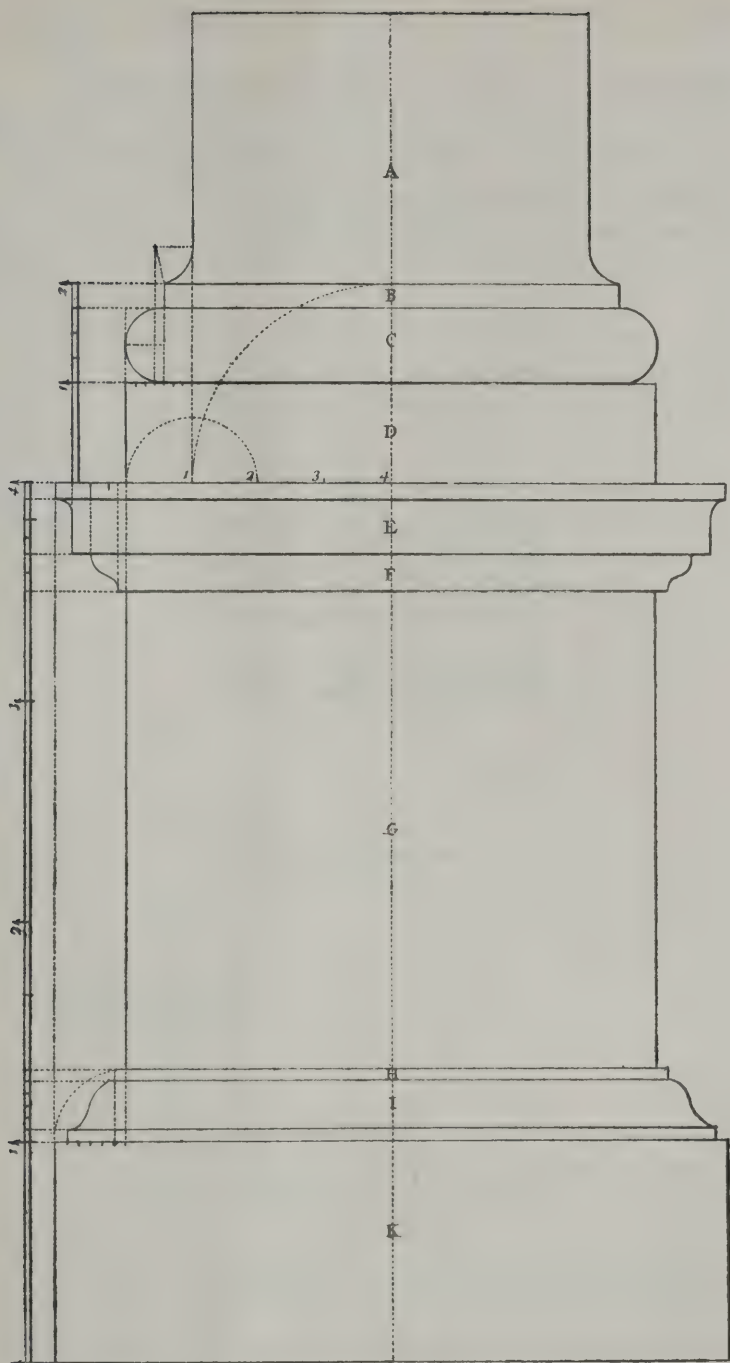


PLATE III.

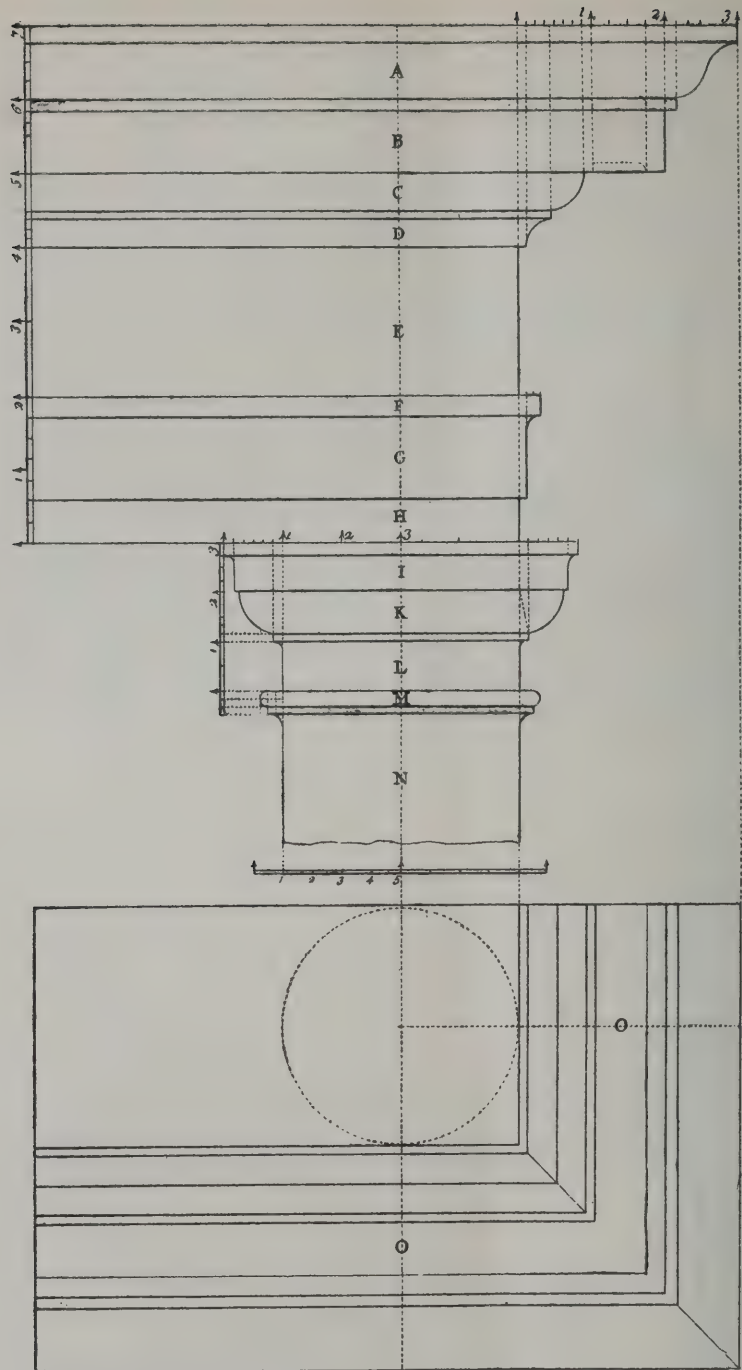


PLATE IV.

THE ENTABLATURE OF THE *TUSCAN* ORDER,
WITH THE CAPITAL AND PART OF THE COLUMN.

THE height of the Entablature is divided into seven parts; two go to the Architrave, two to the Frieze, and three to the Cornice. The Cornice projects as much as it is in height, and is divided into three principal parts; for which I must refer you to the next Plate, where it is drawn at large, and for the Architrave to Plate XXVI.

NAMES OF THE MEMBERS OF THE ENTABLATURE.

<i>A</i> , Cima recta with a Fillet;	<i>H</i> , Lower Fascia;
<i>B</i> , Corona with a list over it;	<i>I</i> , Abacus;
<i>C</i> , Ovolo or Quarter-round;	<i>K</i> , Ovolo;
<i>D</i> , Cavetto with a Fillet;	<i>L</i> , Frieze of the Capital;
<i>E</i> , Frieze;	<i>M</i> , Astragal;
<i>F</i> , Listel;	<i>N</i> , Column;
<i>G</i> , Upper Fascia;	<i>O</i> , Platform of the Cornice.

THE STUDENT'S END PAPER ; II : PROPORTION.

DEFINITION of *Proportion*: The relation, magnitude, quantity or degree of one part to another or to the whole; ratio; a symmetrical arrangement.
Definition of Symmetry: Having parts mutual well proportioned, hence regular or even; capable of equal division.

There can be no denying that the aim of every designer is to make his design (be it for a building, a piece of furniture, an ornament or any of those things to which the creative power of man is applied) one that possesses satisfying proportions. The debatable point is by what means he shall achieve this, by what standard judge it in the completed work. Should it be by some doctrine or by personal taste? or by the eye alone?

Students of science can more easily arrive at a common standpoint than the artist. Nevertheless any great work of art is subject to eternal principles which are closely adhered to even where the state of knowledge does not allow them to be described.

Man's continual struggle, conscious or unconscious, is to define his position and relationship to the universe and its laws. No work of art that attempts to dispense with the human relationship or to falsify it can prove satisfactory. Thus in architecture the first step in securing good proportions is to see that the building conforms to its purpose, use and surroundings, achieving what is generally termed correct 'scale.' Such common features as steps, and all those elements in a building which a man has by physical effort to make use of, must never exceed in size the purely practical. These are constants. The materials of construction are also—but to a less degree—constants. Bricks, for example, are a convenient size for handling. If these relationships between a building and its parts are kept, it will be 'in scale.' This point is fully illustrated by the Temples of Greece and Rome. Man has not yet invented a system (and, as likely as not, never will) whereby a satisfactory proportion can always be obtained between the parts of a building. The Greek came as near accomplishing this as anyone; and the secret of the beauty of the classical column lies in its proportion which has, one is almost certain, been worked out mathematically. Undoubtedly the Greek restricted his imagination in order to achieve this proportion.

There can be no two minds that every part of a building is dependant on those adjacent and closely related to the whole; but with the complex conditions of modern times, and the speed at which work must be done, we cannot hope to achieve the perfection of the ancients. We can, however, always bear in mind the lesson that their work teaches, and in designing endeavour to find a unifying principle and a relationship of parts which will give satisfactory proportion.

R. A. DUNCAN.

AN ARCHITECT'S ANTHOLOGY; III.

MICHAEL ANGELO, seeing the dome of the Pantheon, cried: 'I will set it up in mid-air;' and St. Peter's is indeed a temple raised upon a church. There is some mixture of the ancient religions with Christianity in the impression produced by its interior upon the imagination. I often come here and walk up and down to give back to my soul that serenity which it sometimes loses: the sight of such a monument is like a continual and sustained music,¹ whose sweet influence forever awaits you at your approach.

MADAME DE STAËL,
(1766—1817)
Corinne,
iv. 3.

¹ Cf. Gæthe, in CONVERSATIONS WITH ECKERMANN: 'I have found a note of mine among some papers in which I call architecture *petrified music*.'
(March 23, 1829.)



ARCHITECTURE

THE JOURNAL OF THE SOCIETY OF ARCHITECTS

VOL. xvi. No. 3

JANUARY 1923

EDITORIAL COMMENT.

MR. GEORGE BERNARD SHAW, in the course of a letter printed elsewhere in this issue, gives another instance of that abnormal normality which some years ago he discovered to be his most distinguishing trait. What architect, bringing up examples to illustrate his advocacy of a drastic expurgation of our architecture, would begin by pointing to the Houses of Parliament or to the Poet's Corner in the Abbey? There are æsthetic outrages to which the mind secretes its own antidote of forgetfulness; and it would come as a shock to many of us to be reminded that of the buildings instanced by Mr. Shaw one is the seat of our national Government and the other the inmost ganglion of our national consciousness. What insidious doom has fallen upon the works of man, that those that by their nature attract should æsthetically repel? Could anything be more contradictory than that the spot whither all England's eyes are turned in moments of collective sorrow or rejoicing should be the laughing-stock of all persons of sensitive tastes? The architect who is unfortunate enough to belong to this category has usually succeeded in exorcising such misgivings, and the monuments of which we spoke have become mere names to him. That the ordinary citizen still invests them with a significance commensurate to their function Mr. Shaw's examples are proof enough.



THE architect's mind is much more occupied, and rightly occupied, with the work of his own day; and it may be that questions such as those

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raised by Mr. Shaw do not properly concern him at all, although the profession to which he belongs requires of him a critical as well as a creative activity. At the present moment, for instance, we are all deeply curious about the result of an architectural experiment on the grandest scale which is now nearing its completion. There seems to be a general feeling abroad, however, that Kingsway is not the achievement that it might have been; there is a sense of wasted opportunity noticeable wherever that thoroughfare is spoken of. And if we are really powerless to make the best of the present, how can we set about and correct the past? It would seem, after all, that there are things of more immediate concern to the architect than the monuments that have caused the Abbey to be likened to a stonemason's yard.



ANOTHER contributor this month puts forward several merciless criticisms of the profession, some more apposite than others. Nothing could be more natural than that a layman should invest the architect with the frailties that are common to all his kind. Who has not travelled in an English railway carriage, for instance, and found himself in a minority of one on the question of ventilation? And Mr. Ervine's allusion to that *enfant terrible* of architecture, the client's wife, is delightfully ingenuous. But he touches upon another matter which is of the utmost importance to architects and their art. We believe few people realise to what extent these are tyrannised and hectored over, and perpetually bound by an infinite number of extraneous considerations. There is, to begin with, the whole arcanum of legal requirements, a succinct enumeration of which would be enough to startle any ordinary man out of his wits. But that is nothing. Having satisfied the lynx-eyed army of surveyors and inspectors the architect finds himself pursued by clamorous hosts of scientific manufacturers, whose many inventions must needs find a place somewhere in his fabric. There is a building, recently erected, standing in London to-day, of which we have heard it stated that if every constructional member were removed a thousand pipes—conducting respectively hot water and cold, clean and foul, rainwater

and company's water and water to extinguish fires, gas and steam, air and no air, pneumatic carriers, lighting and telephonic and inter-telephonic cables and a number of other fluids, gases, currents—that these would be amply sufficient to support the entire structure. All this, however, is only child's play compared with the central difficulty. It may be said that no building is put up to-day that does not attest to the stringency of the economical pressure under which we live. It is only partially reflected in the choice of materials and mode of construction, and usually not at all in the size of the thing. It goes deeper. It subtly and unescapably changes the whole conception and substance of a building. One reflects that our purses must be lean indeed if the shopkeepers of Oxford Street are compelled to invite our custom by means of an increasingly liberal and seductive display of their wares, divided from the pavement only by a perilous sheet of glass. Are we indeed too poor to buy the things we require without being loudly called upon and tempted into purchase? But it is the theatre whose very form has been most profoundly influenced by this increasing stress. Anyone who has glanced at a section of a typical London playhouse will have noticed that its outline, generally speaking, is not unlike that of a howitzer, of which the barrel would represent the portion nicknamed by the French *le poulailler*. Whence, it may be asked, this proboscidean shape? It was devised by that same evil genius whose counsel has shrunk the public seats into the cramped proximity of which Mr. Ervine complains. We find it difficult to imagine the erection of a satisfactory theatre-building so long as the conditions obtain that require an architect to compress the utmost maximum of human bodies into a given space. The greatest possible happiness for the greatest possible number is not a principle from the application of which a beautiful and comfortable theatre should be expected, although in the packing of sardines it may perhaps be found a highly efficacious one. When architects meet with a more intelligent liberality their works will become proportionately more useful and more harmonious, since the intrinsic quality of such productions is by no means unrelated to the ends they serve.

*Editorial
Comment*

THE ITALIAN GARDEN.

By GEORGES GROMORT.

(Translated by Christian Barman).

THE dusky elegance of the cypress and the splendour of the pine contrasted with forms of marmoreal white, the rising flights of terrace above terrace, the murmur of fountains, the bitter sweetness of a thousand scents : all these rise up in the mind at the sound of that name—*Italian Garden*. Ineffable charm of Fiesole, freshness of Tivoli, intimate beauty of Bagnaia, majesty of the Vatican : by what pictures of reposeful and enduring grace do you live in the memory ! It seems that the light and luminous air that one breathes in those spaces holds the essence as it were of some subtle sedative. The unsuspecting traveller who for the first time breaks in upon their domain, to seek perhaps a moment's rest, returns an altered man : a man affected for the remainder of his earthly life with a particular class of nostalgia that one might describe as *garden-sickness*. These places that he has visited in an idle hour, experiencing, it may be, their whole powerful charm only at some later time, will draw him back again regardless of distance and obstacles : he is doomed one day to return.

The gardens that we possess in France are in all points admirable ; neither in grandeur of trees nor in detail of decorative skill can they be called inferior to any others : yet they do not overcome us with that very special, that singularly penetrating charm. What is the reason of this strange power that the Italian garden alone possesses ? Is it to be found in the greater artificiality of its vegetation ? It is an explanation which cannot easily be accepted ; besides, if the amazing variety of its elements may lead us at times to feel that it might have been created full-grown and entire, its very shape, in its perfect adaptation to its *milieu*, brings it far closer to nature than our French gardens are.

And it is in this, perhaps, that the most essential of its qualities will be found. First and foremost the Italian garden adjusts itself to the changing levels. It is almost always laid out on uneven ground : chiefly because of the rare perspectives afforded by a series of superimposed terraces, but also



Fig. 1. VIEW FROM THE LOGGIA: VILLA MEDICI.

By permission of M. A. Vincent.



Fig. 2. NICHE AT THE BOTTOM OF THE GARDEN : VILLA VICOBELLO.

By permission of M. A. Vincent.

because Italy is not on the whole, like France, a country of undulating lowlands. Nature there is in the highest degree unequal: barren or exuberant, rich and fertile as in Tuscany, or stony and harsh as in several of the Umbrian valleys. But almost everywhere except, perhaps, in Lombardy—where indeed there are few gardens remarkable for their beauty—the valleys grow narrower as one descends, and lie enclosed between volcanic promontories or between the innumerable ridges of the Apennines.

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There is consequently no hesitation in suspending a dwelling on the flank of the steepest heights in the manner of the Villa d'Este. These Italian villas are not places in which to wander about, but are designed as havens of rest. Our gardens are generally conceived from an opposite motive: excessive declivities are avoided to render walking easier, and also, maybe, because the artificial portions become considerably more expensive to carry out on rising and falling ground. Such terraces, with the bright and spacious apartments planned in connection with them, with their parapets and balustradings, have been used by the Italians in their designs with a vitality of imagination that appears inexhaustible. They have found a no less fruitful element of design in the peculiar nature and the variety of their vegetation.

Our more northern climate cannot be compared to the Tuscan or to that of the Roman Campagna; and it is not possible to expect in Fiesole or at Tivoli the magnificent exuberance of our own gardens. The most ambitious villas owe little to a floral decoration that is perpetually scorched by the sun and dimmed with dust; and no sooner do the flowers cease than they are replaced with little loss by multi-coloured gravel or pebbles. Trimmed hedges of boxwood are made to do the rest. As for the trees, it must be said that there is nothing, from end to end of the whole peninsula, that can be so much as compared with the profusely foliated woodlands of Versailles: the essence of them is entirely a different one. It is not the bulk, the abundance that gives them their beauty; it is the individual contour of each one. Instead of the elm one meets with the greenest of oak trees. There seems to be a general preference for the greener, sappier kinds, and for indeciduous trees such as the pine and the cypress. Wholly admirable in silhouette, and always interesting in each detail of their structure, they dominate with swart obelisk or dome of blueish-grey those charming

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landscapes that have become so familiar to most of us. In spite of the actual dimensions of these trees—and some of them are of great size indeed—their artificial grouping is less impressive than the long lines of our own avenues ; but then it seems scarcely fair to say that there is any attempt whatever to impress : the purpose of the Italian garden is to charm, to seduce, to retain. Of its French compeers it has only the nobleness ; their majesty is foreign to it.

Under the dazzling fire of a heavy summer's day the Roman or Florentine villa has something of the African oasis about it : it is the cool and quiet retreat where relief is sought from the palaces of the city and from its glowing pavements. This domesticity, this *habitableness*, is one of the chief merits it possesses. However important the garden be, we yet are at once *chez nous* there : nor does any impression of excessive space, of over-importance or pretentiousness, make us feel incompletely at ease. The beauty of the design renders it impossible not to realise that something besides beauty has been the preoccupation of its maker. There has been no desire to astonish the spectator with the width of an avenue, the intricacy of a flower-bed—but the greatest care has been taken that the shade afforded by the avenue shall be pleasant, that the flowery composition shall be enjoyed from delightfully cool apartments hard by. Such a place appears specially contrived for reading, such a one for walking, or for outdoor games ; here youth will hold its informal races : there age will choose to take its rest *mollesque sub arbore somni* : in that corner women will bring the smaller children to play. Everywhere one knows what to do, with what to occupy oneself ; everywhere one is able to become absorbed, to linger, to live.

This power of perfect adaptation to the needs and wishes of the inhabitants finds a particularly strong expression in the adjustment of the views in villas that overlook a considerable extent of landscape. Everywhere the most intriguing effects have been obtained by means of the contrasts and proportions of the perspectives limited by vegetation or architecture on the one hand, of open vistas on the other. It seems to have been understood at once in a general sort of way that, if charming views and a wide horizon are essential to a country house, it is no less important that such an horizon should only be revealed to us at intervals, should not be, one may say, forced upon one at passing every window, or at each turn in a garden. The more

remarkable the grandeur, the immensity, of a landscape, the more one would be liable to a speedy fatigue upon too frequent sight of it ; the mind cannot raise itself to the contemplation of the sublime for very long stretches at once. It will be noticed that one is able to stroll extensively about the most beautiful of Roman villas without seeing, otherwise than by sudden bursts of illumination, the giant Campagna, the more distant hills, or the great City whose presence is announced only by the discreet iridescence of its rosy cupola. In Rome itself the exposed positions of the Borghese and the Pamphilj command but relatively restricted views ; as for the villa Medicis, one knows how she turns her back deliberately upon one of the finest prospects in the world.

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It may be observed that the gardens of Fiesole open with less of that restraint towards the Florentine plain with its circle of exquisite hills. But here the landscape is not one whose first acclivities are only noticeable (as in the Roman Campagna) at a distance of fifteen or twenty miles : its scale is here in perfect accordance with that of the habitations ; the valley of the Arno does not measure more than a mile or two from side to side.

The Italian garden, though nearly always affording glances of a most enchanting landscape, may therefore be said to look upon a large expanse of horizon with something like disdain ; the chief lines of its composition seem little affected by it. The conformation of the site itself, which is chosen on the whole for its variety, plays a far more decisive part in that process. Let us at once confess that this opinion is not universally held. Burckhardt—who, doubtless, is one of those who have most closely studied Italy, particularly the Italy of the Renaissance period—has the following passage :—

It is indisputable [he says] that without the help of the elusive, the incalculable, the distant mountain, the stretch of lowland or prospect of towns, the sea itself with its variety of shore, the impression [produced by the Italian garden] would be unduly ponderous. Such is—at least in my own opinion—the effect upon the spectator of the gardens of Versailles, in which the last perspectives lose themselves in the most insignificant rural scenery. The shallowest plain—provided there are elevations somewhere to dominate it—may lend itself admirably to an Italian garden lay-out ; but at Versailles the most expressively beautiful of terraces is unable to compensate for the poverty of the view. The duality of untrammelled nature and human architecture which at first glance appears the very spirit of the Italian garden may, arguably, be one of the fundamental conditions of the *genre*.

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This latter part of his statement is incontrovertible. The contrast between nature and the architect's handiwork—or the transition, rather, from the organised lines of the one to the unfettered liberty of the other—is not only a fundamental characteristic of the Italian manner: it is, in fact, the alpha and omega of the whole art of garden design. But it would be interesting to find what there would remain of the most notable villas if their surroundings could all at once be reduced to 'the shallowest plain.' It may be asserted that the variations of level, combined with those of the steps and adjacent balustradings, form as it were the chief trait that helps us to distinguish the Italian garden proper. As for the interest added by a distant effect, by the mere beauty of the ambient landscape in which a few lines harmoniously connected are able to move us so profoundly—it is clear that it must be considerable, and that it would be no loss to Versailles if its vast perspectives were to disclose less undistinguished horizons. It were vain to think, however, that the change would be one of very great importance. One would know that beyond those ponderous walls of green something was, as it were, going on, just as one feels, walking about the terraces of Tivoli, the proximity of that giant plain of Latium where the fate of an entire world has so often been debated. At Versailles the thing is within, not without, but is none the less captivating for that. Are there not moments when one loves to linger in some Italian loggia, or beneath the shadows of Monte Pincio, reading a favourite book in which the attention remains nevertheless absorbed? One is perfectly aware that it is only necessary to raise the eyes for a moment in order to be inundated with light and loveliness: yet sometimes that awareness alone seems almost enough, and one might walk away quite happy without so much as a glance at the world beyond.

Not only does the Italian garden provide the open space where one will stroll up and down along a sunny wall during the winter months; the shadowy grove, often conceived on quite an irregular plan, is a no less indispensable element in the composition. In a number of villas one will find little enclosed spaces fantastically embellished: little secret gardens wherein a complete isolation is made possible. Sometimes, when the house is an important one, this garden will contain a lesser, secondary dwelling, such as the Casino at Caprarola or the Villa Pia of the Vatican.

One might say that the inventive genius of the later Renaissance had



Fig. 3. THE CYPRESS-GROVE FROM THE TERRACE: VILLA D'ESTE.
By permission of M. A. Vincent.

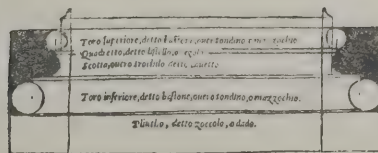


Fig. 4. DETAIL OF THE ORNAMENTAL LAKE: BOBOLI GARDENS.

. By permission of M. A. Vincent.

without any visible sign of effort discovered a hundred solutions of this highly complex and exacting programme, and that the field over which it has passed leaves nothing to be gleaned by its followers. The essential difference between the urban and the rustic residence has been grasped by them to perfection: nor is the greatest admissible nobility ever permitted to destroy the sense of intimate and personal charm. The enlightened aristocracy of the second half of the *cinquecento* not only required of their architects all that they could give in majesty and impressiveness; it appears to have relished much more keenly the exquisite, fanciful taste of the typical suburban residence. Stendhal has written that the homes of these princes represents the ideal marriage of the beauty of buildings with the beauty of trees. The highest proof of their merit is that power of attraction of which we began by speaking. From the new world as from the old the pilgrims who have listened but once to the song of the fountains of Tivoli return and return again, hoping to rediscover each time the pristine clarity of their first sensations, and to become filled once more with the vague drunkenness that comes upon one among these immemorial trees whose very shadows, it may be, has fallen across the great personages of the Renaissance, and whose shapes appear to express at once the silence of a cemetery and the ravishing comeliness of the Roman garden.

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THE ARCHITECT AND THE THEATRE.

By ST. JOHN ERVINE.

I THOUGHT, perhaps, to begin this article with an apology for writing it at all, since I have no technical knowledge of architecture and have only very vague ideas of the difficulties which hamper the architect in the performance of his profession. But, like everybody else, I am constantly and permanently affected by what the architect does, and therefore, although I cannot argue with him on the technique of his work, I can argue with him on the result of it. I suppose the architect more profoundly affects the lives of people than any other artist. All of us live in houses. Not all of us read books or go to plays or listen to music or look at pictures. It is possible for myriads of men to be alive simultaneously with a great poet or novelist or painter or composer and to be totally ignorant of him and his work, and uninfluenced, either directly or indirectly, by it. There must be masses of men and women in England to-day who have absolutely no knowledge of Mr. Thomas Hardy, Mr. Rudyard Kipling, Mr. Bernard Shaw, Mr. H. G. Wells, Mr. Augustus John, Mr. Sargent, Sir Edward Elgar, Mr. Galsworthy, or Sir Arthur Pinero. Names such as Shakespeare, Milton, Sheridan, Shelley, Keats, Purcell, Reynolds, Gainsborough, Fielding, Thackeray and even Dickens (the most widely-read of all the great figures in our literature) remain no more than names (and sometimes not even names) to many people in this island. A man's influence, of course, does not depend upon the extent to which his name is familiar to the mob, and some of the most influential people in the world have been comparatively unknown. Bottomley is much more widely known than Beethoven; Crippen means more to multitudes of our fellow-countrymen than Chaucer; but no one will assert that the influence of the Bottomleys and the Crippens on the crowd is more profound or lasting than that of the Beethovens and the Chaucers. Nevertheless, when all the allowance is made that can be made for the indirect authority which great poets and artists and musicians and writers have on the common man, it remains true that there are still multitudes who are not, or very slightly, affected by them.

The architect is in a different position altogether from his brothers in

artistry. His work affects all of us, whether we are aware of him or not. We spend the greater part of our lives inside his creations. We cannot go out or come in or move from one place to another without seeing what he has done; and insensibly our lives are affected by it. The whole business of beauty depends enormously upon the architect. The measure of our appreciation of nobly-conceived and finely-wrought things is largely the measure of his power to conceive nobly and to work finely. It is surely indisputable that if we spend our time in a hideous environment we are likely to become, not only tolerant of hideous things, but actually appreciative of them? What makes the life of the artist hard is the fact that men can become so accustomed to ugly surroundings and vulgar ambitions that they can neither appreciate nor understand things which are not ugly or vulgar, but will on the contrary prefer the hideous and the debased to the beautiful. All our efforts to make a distinguished civilisation must begin with the architect. Dean Inge is fond of asserting that the pig makes the sty dirty, but he singularly overlooks the fact that the pig is compelled to live in the sty and cannot get out of it. And what is true of pigs is to a great extent true of human beings. If each of us were compelled to live in an ugly, insanitary house, our chances of developing a noble spirit would be very poor.

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I begin, then, with that belief, that the architect is more extensively and immediately important to the common man than any other artist; and that all other arts are more dependent on his than on any other. And having done so, I will proceed to find fault with architects, admitting first of all that they have to encounter enormous obstacles, mainly financial, before they can get to their goal.

I have the ordinary householder's acquaintance with architecture, together with a fair acquaintance with the architecture of theatres. The fault I have to find with domestic architecture is identical with the fault I have to find in public architecture, and therefore it will not be necessary for me to draw big distinctions between them. My complaint is that the average architect is more concerned with the irrelevancies of architecture than he is with the essentials of it. He seems to think a great deal more about the appearance of his work than he does about its purpose. I am prepared to hear the retort to this statement that the architect is prevented from thinking of his purpose by his patrons, but I insist, nevertheless, that among architects themselves

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there is a curious indifference to essentials and an equally curious obsession with superficials. Too many of us to-day are more interested in the symbol than we are in the thing symbolised.

The first flat rented by me was one of a block of modern buildings, built about twelve years ago on the most idealistic principles of town-planning. The landlords mingled philanthropy with commerce so successfully that it was hard to say where the commerce ended and the philanthropy began. Indeed, there were some persons who said that the philanthropy never began at all. That was a harsh assertion, only slightly justified, but in any event it does not here concern us. The architect of the block¹ in which my flat was situated was a personal friend of mine, a man of taste and talent and fine intentions; and his design was a handsome one. *But all his goods were in the shop-window.* I do not propose to make a list of the flaws we found in that modern, idealistic flat: one of them will be sufficient to indicate not only the others, but the spirit in which the architect designed the flat. The kitchen was in the sunniest part of the building, and the pantry had a large window in it, with the result, since it faced directly south, that the preservation of food during the summer was absolutely impossible. The sun blazed through that window for the greater part of the day.

I invited my friend to come and see what he had done, but he remained unmoved by the fact that one of the triumphs of his genius was a pantry which was totally unfit to serve the purpose of a pantry. When meat which had gone bad in it was shown to him, he waved it aside (not without cause) and said, 'Oh, but think of my outside elevation!' When my wife proposed a simple and, as was afterwards proved, effective alteration to him, he almost went out of his mind because, so he said, it would spoil his outside elevation. I told him I did not care a damn about his outside elevation. What I wanted was a pantry in which I could keep food free from corruption in the summer. His outside elevation seemed to include ptomaine poisoning for my wife and me, and I did not like it. I told him that I could not sleep on his outside elevation or keep eatables in it, but he went away entirely unmoved by our plight, singing hymns in praise of his outside elevation with such heartiness that I lost my temper and threatened to rub his nose in his outside elevation

¹ It is interesting to note that Mr. Ervine's flat was designed by an architect and not by a builder's clerk.
—Ed.

just to learn him. The idea that a house is a place primarily intended for the shelter and comfort of those who live in it seemed not to have entered his head. He thought that the purpose of a house was to provide a pretty picture for passers-by.

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That is my first complaint against the architect, and it amounts to a charge of decadence. My second complaint is that he seems to have little conscience about estimates. An architect cannot be held accountable for the high-cost of production, nor can he be expected to prepare an estimate of the price of building a house which will exactly tally with the actual cost of it; but that is a vastly different thing from preparing an estimate which is *half* what the actual cost amounts to. There must be something extraordinarily wrong with a profession which is so divorced from its own realities that an architect can tell a client that a house will cost £1,500 to build and then let him in for a bill of £3,000. I am anxious to build a house for myself, but I confess that the experience of some of my friends has made me chary of doing so. Such an excess of fact over estimate would bankrupt me.

When I turn from domestic architecture to the architecture of the theatre, I find that even in this very specialised form of building there is an extraordinary disregard manifested by the architect to the purpose of the building. The effect made by a play or a piece of acting depends very greatly upon the undivided attention of the audience. Anything that causes the mind of the audience to be distracted from the play seriously harms the performance. The discomfort of a single member of the audience may have an unfortunate effect on a vital scene in a play, for fidgetiness is infectious: the man who is uncomfortable disturbs his neighbours who, in turn, disturb their neighbours until there is a whole area of disturbance. In that period of unrest, important things may be done on the stage without sufficient attention from the audience or even without attention at all. The reader can confirm this fact for himself by remembering that his own enjoyment of a play, at the beginning of it, was destroyed by the intrusions of late-comers. I once witnessed the performance of 'Hamlet,' by Sir Johnston Forbes-Robertson, at Drury Lane. The first scene of the play is an important one, but I did not hear a single word that was said on the stage during that scene because of the noise and clatter made by late-comers. That, of course, is not a matter over which architects have control, but a similar sort of distraction results from flaws in their work; and it is ruinous to a theatrical entertainment.

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How many architects have studied the question of ventilating a theatre? Judging by the atmosphere of most London theatres, I should say that hardly any of them have done so. But is it not obvious that if a building contains a thousand or more people breathing vitiated air, those people cannot give a fresh and active consideration to the performance? I am convinced that one of the causes of the unruliness that is sometimes to be found in the pit or the gallery of a theatre is the fact that the inhabitants of those parts are tightly packed together on uncomfortable seats in an atmosphere which is foul. I am certain that the current craze for vulgar and flippant plays and the seeming dislike for plays which make some demand upon the intelligence are largely due to the fact that the brain can not function properly in an exhausted atmosphere. No one can listen properly to a play if his mind is stupified by foul air. When smoking is permitted in a theatre, the atmosphere, already vitiated by the ordinary processes of breathing, becomes positively calamitous. I remember one night arriving at a theatre about an hour after the entertainment began. I had travelled from the country, and train delays held me up. I went into the auditorium, feeling unusually clear-minded because of my day in the country, but had hardly put my nose inside it when I was almost sickened by the foul air that filled it. I glanced about the theatre and saw that the bulk of the people present were in a semi-doped condition. Only a play suitable to semi-doped people could possibly be tolerated in that theatre.

The questions of lighting and heating a theatre are as little considered as is the question of ventilation. The best play in the world will fail to impress a shivering audience. There are theatres in London where one is almost blown out of one's seat by the draught whenever a door is opened—not, mark you, an outside door, but a door giving admission to the auditorium. In what is nearly the newest theatre in London, any person sitting in the row of stalls opposite the entrance to the auditorium runs a serious risk in the winter time of contracting pneumonia. A shivering playgoer soon ceases to be a playgoer at all, either through unwillingness to run risks or through premature lodgment in a grave.

But perhaps the gravest deficiencies of architects in the matter of theatre architecture are connected with the problems of seeing and hearing. It is easier to see the stage nowadays from all parts of the building than it was

twenty or thirty years ago, but there still remains great difficulty in seeing the whole of it from certain parts of the theatre. I have sat at the side of the stalls in a West End theatre and been totally unable to see what was happening on the same side of the stage. What the view from the gallery was like I cannot imagine. There is a theatre in London, a very handsome one too, which is a failure as a theatre because of its defective acoustics and the perishingly cold atmosphere of it. The sound is sucked up into a handsome and lofty space above the proscenium, with the result that people at the back of the pit cannot hear a single word that is said on the stage. In what used to be called the Millionaires' theatre of New York, now known as the Century theatre, it is possible to sit in the middle of the stalls and not hear what is said by the actors. Through some defect in the acoustics, an actor can shout until his throat is sore and not be heard by some of the audience.

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All these are matters of the gravest importance to a theatre manager. Each one by itself, perhaps, seems a small matter, although none is so small as to be negligible; but all together may result in a costly building becoming a costly failure to its owner. I cannot help thinking when I am in some of our London theatres that the architects of them were much more concerned about the outside elevation and the pretty-pretty decorations than they were about the primary function of the theatre. I do not wish anyone to assume that I am indifferent to the real achievement of modern architects. I am not. There are buildings in London which are highly honourable to their designers, and I do not doubt that we can show as fine architecture in this country as is to be found anywhere in the world. But that does not prevent me from realising that architects have not yet learned to concentrate on the essentials of architecture because they are so busy with the fal-lals of it. It was only the other day, was it not, that the members of the London County Council discovered that their Council Chamber had acoustic properties of such a quality that none of the Councillors could be heard in it? I should like to inscribe this sign over the doorway of every architect's office: 'A house is a place which is intended for the shelter and the comfort of those who live in it. All else in architecture is subordinate to that.' I do not doubt that if that lesson were well and truly learned all of us would have less cause for complaint against the architects.

THE ARCHITECT'S TRAINING AT THE FRENCH NATIONAL SCHOOL.

By H. P. L. CART DE LAFONTAINE.

AT the present time, when the method of architectural training in England is one of the questions of the hour, it may be of some interest to consider the training of the architect as it has been evolved in the course of nearly three centuries of logical development by the great National School of France, and to endeavour to arrive at some appreciation of the principles, aims, and also the defects of a system of education which (during the course of a remarkable and often uncertain existence) has resulted in a higher percentage of fully trained 'master architects' than any other organised method of architectural training in the world.

In order justly to appreciate this system it is necessary to make a brief survey of the history of the *Ecole des Beaux-Arts*. Like most other national institutions in France the School really presents a history of continuous development in which the Revolution was only an episode—seriously threatening the existence of the institution at the time, but not involving any such break in tradition as was occasioned by the Gothic revival period in England.

The *Académie Royale d'Architecture* was founded by the great Colbert in 1671, 'to complete the circle of the arts,' and the necessary revision of the rules and statutes of the already existing Academies of Painting and Sculpture having been drafted and approved, the Royal Academy of Painting, Sculpture and Architecture was granted its charter by Louis XIV. in the year 1676.

In a rather rare work, *Les Archives Curieuses de l'Histoire de France*, there is an interesting note which casts some light on the origins of the Academy of Painting and Sculpture, and (although no special reference is made to architecture), there is reason to suppose that the foundation of the Royal Academy of Architecture was due to similar reasons. It appears, then, that 'the painters and sculptors of the King, together with some others of the more skilled in these professions, being persecuted by the master painters of Paris, banded themselves together and formed a new body—The Royal

Academy of Painting and Sculpture.' This new society had as its first patron Mazarin, and in the early part of the year 1648 its statutes were approved by Louis XIV. in Royal Letters Patent, which were extended to include new privileges in 1664. These provided for the foundation of the *Prix de Rome*, and the French Academy at Rome was inaugurated in the following year under the Directorship of Charles Errard.

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Thus we see that the foundation of the original academies was due—in part at any rate—to the revolt against the apprenticeship system of the old trade guilds and a demand, stimulated by the Renaissance of ancient literature and the arts, for a wider knowledge and a more scientific training than could be obtained under the old system.

Colbert was probably aware of the danger of centralisation in this new scheme of art training, and we find that a Royal ordinance of about this date permits the *Académie* 'to have other places in the town wherein to give public lessons,' and that schools in connection with the Academy were to be established in all towns in the Kingdom.

It is worth noting that the influence of the famous *Prix de Rome* on the traditions of the school has, from its earliest days, been of great importance. It is recorded that Bernini, in reply to a request addressed to him by Colbert for an opinion on the proposed Academy at Rome, said 'this was good, but it should be conducted on another method than the one which was then in force.' [This is probably a reference to the *Académie de St. Luc*]. 'For it was customary to go to Rome at the age of fifteen, and spend nine or ten years in doing nothing but drawing, which resulted in a man being twenty-five before he commenced to practice; drawing should alternate with [practical] work.' Colbert was evidently impressed with the soundness of this advice, and we find an echo of the Cavalier's words in Article XI. of the original *Statutes*¹ of the Academy at Rome. :—

Article XI.

And, as experience has shown that the majority of those who go to Rome do not return any wiser than when they went there, this resulting from their dissolute habits, or, because instead of studying good work, which would develop their talent, they have amused themselves in working for this person or that, thus completely wasting their time and their fortune for a trifling gain which does not give them any profit, His Majesty absolutely forbids all those persons who have

¹ ARCHIVES NATIONALES.

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the honour of being entertained in the aforesaid *Académie* to execute any work for no matter whom, save only for His Majesty, wishing that the painters should make copies of all the pictures in Rome, the sculptors of the statues, after the antique, and the architects plans and elevations of all the beautiful palaces and edifices, both in Rome and also its environs, the whole carried on under the direction of the Rector of the aforesaid *Académie*.

This is interesting as showing the importance attached to the study and measurement of old buildings as a means of obtaining a knowledge of architectural composition.

The reports of the Director on the early students are also of considerable interest, but are not sufficiently related to our subject to be included here. A single extract must suffice. It refers to the young architects who were the King's pensioners in Rome in the year 1676, and is as follows:—

Leconte, sculptor, or Mesier, architect, deserve an exemplary punishment, and to be expelled from the *Académie*, as, if they remain, they will always be causing trouble, dissensions and disobedience among their fellow students.

The Sr. Davillers, architect, one of those whom your Excellency delivered from the slavery of the Turks, is a quiet youth who applies himself to his studies. He is lacking in draughtsmanship and needs to study drawing as I am now causing him to do.

The Sr. des Gotz, architect, a nephew of M. le Nôtre, is a boy who is willing to do something good and does his best. The Sr. Cheupein is a quiet lad, who works at the study of architecture. I think he will succeed better in military than in civil works, as he cannot draw, and as drawing is the base and foundation of this fine art it is impossible without it to become a really skilful man.

This extract is of interest because it shows the importance which was attached to fine draughtsmanship as the basis of architectural training. All through the subsequent history of the *Académie* and of the *Ecole Nationale*, which succeeded it in 1793, one finds this point emphasized to students: it has come to occupy a position of perhaps exaggerated importance, and its original association with a careful study of 'beautiful palaces and edifices' has not been sufficiently maintained.

Another point which should be noted is the close association of painters, sculptors and architects both in the School in Paris and at the Villa Medici. It seems clear that, from the date of the foundation of the *Académie*, each student was supposed to have some proficiency in the three arts of architecture, painting and sculpture, though the actual regulations which require students to give certain proofs of their ability in these different branches date from

the revision of the statutes in 1863.

A reference to the early history of the *Académie* shows, too, that the system of working out the most important school competitions (*Prix de Rome*, etc.) the *en loge* has always been in force, and has been continued without interruption to the present day.

*The
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Space does not permit a reference to the vicissitudes of the *Académie* from the date of its foundation to our own times. One can note in passing that the School was removed from the Louvre to the Institute, and, later, to the site of the present buildings (where a monastery previously stood); it only assumed its present form in 1884. And how, when the *Académie* was suspended in 1694 from lack of State funds, the professors themselves took over the institution and continued its work at their own expense. In 1793, when the *Académie* was definitely suppressed, 'this spirit of self-sacrifice again showed itself with even greater brilliance: during long months the School existed only on funds provided by the masters, who gave to it both their time and their money.'¹

It was at this time that the School was violently attacked by David, himself one of its most illustrious students. This attack, which was naturally supported by the forces of the Revolution and the popular sentiment against the survival of any Royal Institutions, was nearly successful in destroying the *Académie*, which only survived through the self-sacrificing devotion of the masters referred to above.

From this brief survey two facts emerge, (1) The continuity of tradition which has survived civil disturbances and revolutions and carries on, to this day, the system of training instituted by Colbert; (2) The influence of the *Prix de Rome* on the tradition and work of the School. This is a matter of great importance, and constitutes what might be called the 'apostolic succession' of the arts. The winner of the *Grand Prix de Rome* directly influences the work of the School in three ways; firstly, as an aspirant for the prize, he is the leading spirit in the atelier to which he belongs, and influences the work of all its students to a greater or less degree. Secondly, in later years, when he himself has become a *Chef d'Atelier* and exercises a wise and important influence as the director of the studies of his own students; and thirdly, when (as a member of the Jury of the *Ecole* and in association with

¹ L'ENSEIGNEMENT DE L'ECOLE NATIONALE ET SPÉCIALE DES BEAUX ARTS. H. Guédy. Historical Notes, by Eug. Muntz.

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other *Grand Prix* men), he assesses the various competitions of the first and second class and consciously (or unconsciously) gives an impetus, by the awards made, to the particular combination of ideas which has produced the successful designs or *projets*.

Now let us turn for a moment to examine the defects of the system as they appear to a French architect who is an accepted authority on the problems of education.¹ Monsieur Louvet says:—

To impress on students (of the *Ecole des Beaux Arts*) the habit of precision, I should like to see an attempt made to put into practice an idea I heard put forward by one of the younger *Chefs d'Atelier*; that one of the six *projets* of the School Year should be treated in the same way as a *projet de construction* of the second class. That is to say the subject should be a small one, but should be studied as if it was to be actually carried out, illustrated by fully figured working drawings, the elevations having the stone jointing, etc., carefully shown, and with all details of construction worked out in accordance with building regulations and bye laws. I would suggest adding to these working drawings a specification and bills of quantities.

On the subject of drawing and rendering, M. Louvet says:—

In past days our predecessors would never have dared to 'present' architectural drawings finished in pencil, and we remember the remark made by Achille Lectère to a young student who showed him a drawing of this kind:—'*Monsieur, l'architecture est faite pour être passée à l'encre.*' This fashion at the School, which consists of 'rendering' *projets*,—even plans,—as a kind of picture in pencil, or even in charcoal, to drown the whole with an indefinite wash of colour, which often looks as though it had been smeared on with a corner of the student's coat, and then to say: 'See what an artist am I!' is in every way deplorable.

M. Louvet continues:—

Take the great [School] *projets*, executed in this way, which are exhibited at the *Salon*. At the School Exhibitions they appear clever, brilliant even, are applauded by other students and recompensed by the jury, yet here, in proximity with the careful work of older architects these *projets* fall flat, losing sometimes even the impress of enthusiasm and *verve*, so that when compared with the small accurately drawn plans [of the practising architect], they look like the work of young students, pompous, mediocre, spoiled by faults which this comparison brings out, and this—more's the pity—not because cleverness and ability are lacking, but only because there is no proper respect for their art.

This criticism, written some years ago, has begun to take effect; partly because the devastation resulting from the war has brought French architects

¹ L'ART DE L'ARCHITECTURE ET LA PROFESSION D'ARCHITECTE. By Albert Louvet. Vol. 1. (pp. 117 & 118.)

into closer touch with realities and partly because the advice contained in another part of M. Louvet's book, addressed to the professors of the *Ecole*, has not fallen on stony ground. This passage also has its lesson, I think, for us in England, where students too often repeat the errors of the French school without gaining its great principles, achieving thereby a transient success :—

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‘If they (the *Chefs d'Atelier*) showed their students what they will have to do when they leave the school, how the design of the freest and most artistic monuments necessitates precise, carefully-figured working drawings, where there is no place for vague freakishness . . . students would understand the value of precision, and, if I may say so, the respect which they should apply to the execution of their drawings.’

So, in conclusion, let us sum up; on the credit side of our account we have two assets of immense value: a clearly defined logical sequence of traditional design, transmitted without a break from the early days of the renaissance of the arts, yet ever passing on the living torch of inspiration, as opposed to the dry bones of archæological research, and, secondly, there is the stimulating influence of competitive effort in design, from the time when the aspirant attempts the stiff entrance examination to the *Ecole des Beaux Arts*, until the end of the course of studies as laid down. The education at the French National School is free and is not organised (as with us) on the basis of a regular attendance during the whole school term: the student is master of his own fate and his advancement depends on his own assiduity and hard work: it is the spirit of competition which is the basis of the whole system from the first day of the entrance examination to the final diploma competition, and to that supreme test of architectural knowledge—the *Grand Prix de Rome*—to which none can attain unless they have, in addition to the sacred fire of architectural genius, that spirit of perseverance and energy which in later years will enable them to surmount all the difficulties of modern practice and leave their imprint on the architectural development of their country.

CRITICAL REVIEWS.

ARCHITECTURE.

IN his preface to the catalogue of the exhibition of contemporary British Architecture the President of the Royal Institute says, 'I am quite deliberately certain that British architecture to-day is healthier, stronger, and nearer to the unattainable level of pure art than it has been for a hundred and fifty years. If this were not a public document, I would go further and for this reason—that great and beautiful as were the achievements of the eighteenth century, miraculous as was Wren, magic as is the charm of his predecessor, Inigo Jones, and his great successor Gibbs, there was not in the days of those heroes, as there is to-day, so vast a company of contemporary architects from whom safe choice might be made.' It would appear that the architectural profession has reason to congratulate itself. If this statement of the President's is really the indisputable truth, it is just as well that it should be uttered, for there is no need for us to be unmindful of Goethe's dictum that 'Only fools are modest.' I am certain the public will be impressed by such a statement, and they will share the optimism of the old lady who said, 'These articles must be good, for the advertisements speak so well of them.' Yet the President can scarcely be unaware that there is a skeleton in the architectural cupboard: and, alas, a skeleton that has not been allowed to remain in obscurity; and only two words need be altered in order to destroy all justification for his complacency. Those words are *Regent Street*. Noble buildings in isolation this generation of architects has produced, but the humble secret is coming out that they cannot yet design a street which is any sense comparable with the work of our forefathers of a hundred years ago. Yet as nine-tenths of the architecture of this country is in the towns, and as again nine-tenths of the architecture of the towns consists of streets, there is no need to belabour the point that it is important for architects and the public to unite in providing the conditions which are necessary to the creation of beautiful streets. It is a little unfortunate therefore that this Exhibition contains scarcely a single hint of the existence of streets, nor does it enable us to judge of the real pictorial effect of the buildings illustrated. 'Man is a political animal,' says Aristotle, and

buildings are also in a sense political, inasmuch as their true character is only fully revealed to us by their mutual association. Of course, this remark is in a lesser degree applicable to country houses. Of this type of building many charming examples are here, and there is no need to mention the names of the well-known practitioners who have succeeded in giving us domestic architecture of what may be called the 'rural' type. But such houses, however skilfully planned, can never compete in interest with the civic unit, the mature socialised structure which takes its place as a factor in a complex assemblage of buildings. It would have been of very great educative value, both to architects and members of the general public who visit this Exhibition, if the designs had been depicted in a manner which would have enabled us to judge of their formal relation to the environment.

Of isolated buildings supremely good examples are shown. For instance, for a National Museum what could be better than Messrs. Smith & Brewers' National Museum of Wales? It has all the qualities which such a fabric should possess. The Classic style itself is renewed and invigorated in such a modern example, and the very conception of public building is further ennobled thereby. And, of course, Messrs. Lanchester & Rickards' Town Hall and Law Courts at Cardiff, are known to all as a remarkable contribution to civic dignity. Again, the new building for the Faculty of Arts at the University of Manchester, by Messrs. Thomas Worthington & Sons, is an example of the appropriate use of classic motif to give a monumental air to a structure which deserves to be monumental. The War Memorial Hall, Sheffield, by Mr. Vincent Harris, is also entitled to its spectacular colonnade, where a happy combination of vigour and repose both arrest and please the eye. Mr. F. M. Simpson's University of London is another example of a building which is rightly distinguished by a ponderous columnar treatment. Mr. Herbert Baker has attempted a spacious design in his Union Buildings of Victoria, although it is perhaps questionable whether his twin domes (like those of Greenwich Hospital) do not constitute an unresolved duality in that they are two equal elements not unified by any preponderating feature. Mr. Edwin Cooper in his Port of London Building gives an example of architectural display on an occasion when a certain display was necessary and desirable. The Town Hall, Deptford, by Messrs. Lanchester & Rickards, with its cupola and pediment above a semi-circular bay, has character and interest, but it would demand much reticence from its neighbours. From

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the point of view of civic design all these buildings are immeasurably superior to Bentley's Westminster Cathedral (here illustrated), where everything has been sacrificed to the inside, and the outside shows every imaginable kind of architectural disorder. Mr. Marshall Mackenzie's prickly University College at Aberdeen is also lacking in the repose which becomes a public building, but it may perhaps be assumed that his Australia House is a truer expression of his own architectural predilections. Messrs. Nobbs & Hyde's University of Alberta, Edmonton, has breadth. There is plenty of open space and the main buildings are low. A tower, however, is not fitted to be the dominating feature, but only looks well as a foil to some more solid building, as in St. Mark's Square, Venice, where the campanile is subsidiary to the much lower and more solid domed building.

Let us next consider offices and shops. It is clear that here a certain reluctance is desirable, for a city would altogether lose its character if every commercial company thought it necessary to erect a structure outvying in architectural importance the cathedral or town hall. The city would then resemble a band in which everybody was trying to play the big drum at the same time. Buildings which are themselves well-designed are yet productive of discord in the city if they have tried to elevate themselves above their social station. An example of this wrong architectural emphasis is to be seen in Sir John Burnet's Adelaide House, which is as near to being a 'skyscraper' as the London County Council regulations permit. This is a case where a perspective sketch of the surroundings would have been a useful aid to criticism. An enormous building, in itself very beautiful, placed on one side of London Bridge destroys its architectural balance beyond repair, and effectively prevents any future satisfactory treatment of the approach to St. Paul's. And suppose anyone wanted to erect a public building in the vicinity! It would need to be a mammoth to assert itself. Adelaide House expresses a spiritual ideal in which commerce is elevated above all else, it is a selfish building, grasping to itself a prominence of which it is unworthy. A similar criticism applies to Mr. Curtis Green's Wolseley House, Piccadilly. If a mere shop can indulge in these large Classic Orders, there is not enough architectural emphasis left for structures of greater social consequence. Put Selfridge's next to the Exchange and what becomes of the Exchange? The concept of the street has not yet found adequate expression in modern architecture. Suppose a hundred shops or office

buildings, all in a row, wanted to emulate Adelaide House or Wolseley House, would the result be pleasing? Yet in the old Regent Street a uniform style clothed a remarkable variety of units, and a charming total effect was achieved. At the end of the street the vista was closed by a church which was able to hold its own. To-morrow this church will be swamped. It is possible that the client's love of advertisement prevents the architect from designing the flat facades and unobtrusive windows which alone are fitted to form the background of street compositions, but whatever be the reason we shall not be able to hold a candle to our Georgian forefathers until there has been popularised the ideal of an architecture imbued with the social spirit. Perhaps the most successful of all the commercial buildings shown in this Exhibition is Messrs. Buckland & Haywood's group of offices, a perfectly charming design with its three tiers of simple windows and long parapet wall. Who would want to work in a skyscraper if he had an opportunity of inhabiting offices such as these? Here is business, and moreover business fully conscious of its worth, but it does not think it necessary to dominate the skyline from afar.

It is becoming ever more necessary to curtail the height of private and commercial buildings if we are to have cities worthy of the name; that is to say, cities with buildings each of its appropriate architectural character. The present tendencies almost lead one to despair of ever again seeing a bank which looks so much like a bank as did Soane's Bank of England. Nowadays it appears that a bank must have eight or nine storeys of offices above; and perhaps we shall come to the time when there will be a cinema on the top floor and a church in the basement. The Bank of British West Africa, Liverpool, by Messrs. Briggs & Thornely, marks a stage in the architectural descent which I have just indicated. A not too solid basement is surmounted by tier upon tier of large windows which would be equally appropriate for at least a dozen social purposes.

Besides an aggressiveness of form which ill becomes a private building there can be an aggressiveness in colour, and it cannot be said that Mr. Halsey Ricardo's ceramic masterpiece at 8, Addison Road, Kensington, can be counted as a contribution to the art of civic designs. Here we have a structure which is presumably a private house. Broad bands of green tiles, which exactly match with the grass, cry against blue and other colours. What

Critical Reviews if the next house is bright orange, pink and purple? But perhaps this is where, like Alice at the tea-party, we are invited to change the subject.

Most of the domestic architecture here shown must be familiar to readers of the illustrated building papers. The work of Messrs. Ernest Newton, Guy Dauber, Clough Williams-Ellis, Walter Cave and Sir Edwin Lutyens is well displayed, and it is patent that anyone who can afford it can now have a classic villa, or a prominently gabled edifice with chimneys towering fifteen feet above the roof, or a quaint castellated mansion, and with very nice terraces, fountains, and lawns to boot, with moss growing between the tiles which cover the garden path. But what of the two hundred and seventy-five thousand houses built under the State Housing Scheme? Only two or three examples are here shown. There is no need to make any reflection upon the judgment of the Committee which has excluded the rest. Much of the housing has been the work of engineers, and nearly all of it has been in the form of semi-detached cottages or at best groups of four; and this scarcely comes into the category of urban architecture.

But if engineers have made a tremendous raid upon housing, a province which ought to have belonged exclusively to architects, can it be said that architects themselves have been able to encroach upon the structural domain which has hitherto been held to belong to engineers? It must be confessed that very little progress has been made in that direction. Only one factory design is exhibited, and that is Sir John Burnet's Tailors' Institute, Glasgow. Perhaps he is animated by the Ruskinian principle that industrial buildings *ought* to be ugly. Here we have bare unpunctuated walls with windows which ignore the scale of the human figure. The result is rather terrifying and presents the art of tailoring in its least pleasing aspect.

It is altogether a remarkable exhibition. The illustrations are well arranged, and they provide evidence of the excellent standard in architectural photography which has now been reached. But in order that the public should have an additional inducement to visit the gallery in Conduit Street, one thing more is desirable. Dare one suggest it? It is that days should be set aside in order that the architects responsible for the designs exhibited should attend the gallery in person and submit to being heckled by the public.

A. TRYSTAN EDWARDS.

SCENIC DESIGN.

IN treating of scenic design it is impossible to avoid touching upon some of those tremendous difficulties attending all ambitious work in the theatre—upon the problems facing the scenic designer who works under a tradition handed on from the past, from which it is impossible to escape without compromise. Not the least of these is the theatre itself. As most of us know the theatre to-day—excepting in those countries where some effort has been made to build and endow new ones, and where it is possible for the artist and craftsman to maintain some sort of ideal—it is a worn-out, effete institution, representing customs which have outlived their uses and which paralyse any progress in the art in the drama. We are all of us only too familiar with the standardised architectural construction of the theatre, coming straight from a decaying classic convention, with its horseshoe-shaped tiers of boxes for the display of its wealthy and aristocratic patrons. But with the gradual increase in the facilities for enjoyment the public are now no longer content with those conditions which require a prolonged wait to win a seat in an obscure part of the house, unless some particular attraction provides a strong incentive to do so; and the theatre has been decreasing in popularity with that very section of society to whom the drama of all the arts is the only one which has direct appeal. This for the moralists who deplore the taste of the public, and the artists who seek some means of lifting it to a finer vision of life.

In any case, whatever our view of how and why the public should be served, before this can be achieved in any sense of the word there must be established some sort of intimacy between that seen and heard and those seeing and hearing. It is obvious that the theatre whose object it is to offer the public services of which only the wealthier few can avail themselves without discomfort, and which relegates anyone to such distances from the stage that it requires great effort to hear the performers speak, while their actions appear in a world of remote and flattened things, is doomed to fail in the first essential of establishing some emotional contact.

Therefore before any consideration of the part that scenic design can play in its interpretative sense, as a medium for conveying the 'emotional' value of the drama, we must recognise the fact that the architectural inefficiencies

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of the theatre have their vital import in detracting from its ultimate capacities, and indirectly determine the course of public taste, which invariably runs on lines of least resistance. And in passing from this point I would add that that impulse which, in attempting to lead the people away from the cinema by means of a superior form of entertainment, might find a readier solution if the fact were faced that the public, who have been accustomed to comfort and cheapness in seats and places immune from these disabilities, will not readily accept even the most puerile sensationalism with the same zest as hitherto.

But all these difficulties, and in particular the necessity for those lighting innovations which play so essential a part in modern scenic design, have to be met and overcome in a time of much economic depression consequent on the war; conditions under which the theatre in any experimental sense has to fight against overwhelming disadvantages. The greatest of these are of course the lack of capital, the increase of the cost of production, and the speculations in theatres by unscrupulous financiers who are made the ultimate judge of what plays the public shall have and of how these plays shall be mounted. It was lamented to me by a scenic designer of long experience that these conditions had so largely increased during the past few years that now it is more often than not an impossible task to carry out a design with an intelligent consistency, except in cases when the actor himself owns the theatre and some sort of intelligent co-operation is established. I do not of course propose to offer even this arrangement as necessarily productive of the finest effects unless the actor is also an artist (and an artist too in his own profession). Such a control was attempted in New York many years ago, and made the expression of finer ideals possible in American drama. And for some time past we in this country are aware among others of the good work done under the auspices of the Birmingham Repertory Company, by whom several attempts to achieve a satisfying performance have been maintained.

For, much as we may speculate on the many and various solutions for the existing disabilities of the theatre, it remains true that, whatever form of artistic service be rendered, it must be rendered in such a manner that it shall not fail to convey its intention.

The Immortal Hour, first performed at Mr. Boughton's Glastonbury Festival, was produced by the Birmingham Repertory Company in the

summer of 1921 with much success, and brought to the New Regent Theatre, King's Cross, on October 13 this year. Its increasing popularity has proved to some extent the public capacity to appreciate what must be to most an unintelligible theme produced in a manner that leaves all dramatic action implicit in faithful interpretation, and that in this case resolves itself into the sustaining of a mood rather than an insistence upon movement. In the first scene the atmosphere of mystery and romance is well effected; the tall straight trunks of the pine trees with tops obscured, and the light filtering through the general shadowyness, carry us from the world of actual happenings into one ruled by a universal consciousness of things apprehended by their emotional content rather than understood by laws of reason. The effect is pregnant with dramatic intention and productive of the mood on which the subsequent development of the drama is keyed. The actors throughout move in their environment with the certain sympathy which can only result from a perfect spirit of co-ordination that prescribes to the individual his part in the nature of interpretative utterance. One would like to criticise in the second scene—the interior of a cabin—the painting of the back-cloth to represent lighting effects which involve conflict with the lighting itself, and objects such as utensils on a shelf, to convey realism to place. But it is with the reservation that with a more advanced system of lighting such defects would be eliminated.

GRACE E. ROGERS.



LITERATURE.

¶ THE RENAISSANCE IN ITALY.

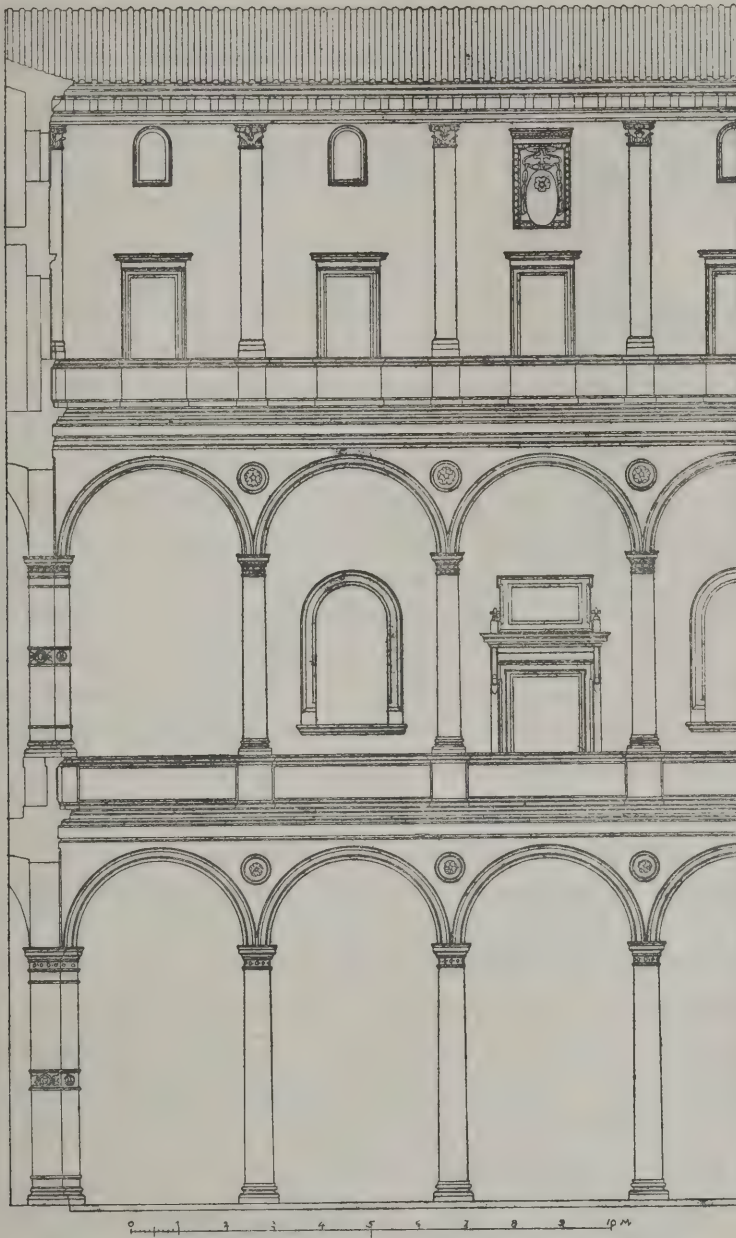
WHEN the shipload of sacred earth from the soil of Jerusalem was mingled with the common clay in the Campo Santo at Pisa, says Pater in *The Renaissance*, 'a new flower grew up from it, unlike any flower men had seen before. The anemone with its concentric rings of strangely blended colour, still to be found, by those who search long enough for it, in the long grass of the Maremma. Just such a strange flower was that mythology of the Italian Renaissance, which grew up from the mixture of two traditions, two sentiments, the sacred and the profane.'

The inroads of the Turks into Europe early in the fifteenth century drove many Greek scholars to Italy. The Council which, in 1438, strove to reconcile the Churches of Rome and Byzantium brought many more, while the fall of Constantinople in 1453 drove most of those who remained in the Eastern seats of learning to Italy, bringing with them their precious manuscripts and classical traditions. The philosophy of the time, which did not appreciate the historical growth of knowledge, sought to reconcile classical tradition with the life of the day, an attempt which drove the philosophers to take refuge in allegory, but resulted in a purely humanist philosophy, and a belief that nothing which had ever interested living man could wholly lose its vitality. This grafting of the new on the old is reflected in the art and architecture of the Italian Renaissance.

The book¹ by Georges Gromort on this subject, a book which was awarded the Bailly prize by the *Institut de France* in 1914, has been translated into English by George F. Waters. The original has been much appreciated by French and American students, but its author, believing that W. J. Anderson's *Architecture of the Renaissance in Italy* met the need of such a work in England, had not previously agreed to its translation.

While covering the same period as that of Anderson, Gromort's book yet

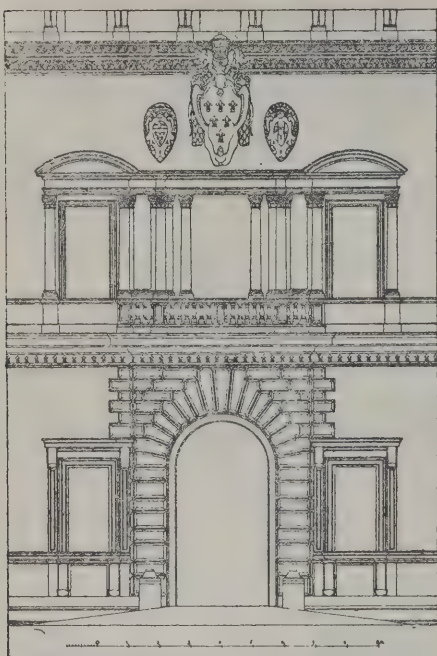
¹ ITALIAN RENAISSANCE ARCHITECTURE. By Georges Gromort. Translated from the French by George F. Waters. Ill.; pp. 182+80 plates. Paris: A. Vincent; Lond.: J. Tiranti, 1922. Eighteen shillings net (cloth twenty shillings).



COURTYARD—CANCELLARIA PALACE.

From Italian Renaissance Architecture.

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DOORWAY—FARNESE PALACE.

supplements it usefully in many respects, and particularly in the number of measured drawings which it contains, and of which two are reproduced with the present review. There are, too, many very beautiful collotype plates of which we are, of course, unable to print an example, and the book looks at many subjects with which it deals from a different point of view from that adopted by Anderson. Both books will prove of equal value to students and others interested in the Italian Renaissance and to those who seek in the buildings of that period inspiration and guidance for their own work. It is unfortunate that Gromort's book suffers somewhat by translation, for its translator, who appears to be an English or American sculptor, seems to be so cognisant with French idiom and the French construction of the

sentence that he finds it difficult to break away from it.

Having outlined the principal causes of the Renaissance, the author traces its growth from the building of the dome of Sta. Maria del Fiore and the other early work at Florence of Brunelleschi, Michelozzo and Alberti, and through the work of Fra Giocondo, Amadeo and Bramante in Upper Italy, to its first appearance at Venice under the Lombardi family.

It was at Rome, in the first half of the sixteenth century, that the Renaissance period found its culmination in the buildings of Bramante, Sangallo and Peruzzi, when the Farnese and Massimi Palaces were built, and the church of St. Peter begun. Sanmicheli and Sansovino were working in and around Venice at the same period.

The end of the sixteenth century saw the beginning of the so-called period of 'decadence' at Rome, though many great buildings were yet to appear. Michael Angelo continued the work at St. Peter's and began to build the dome. Bernini later on designed the Piazza before the church, while Vignola

was responsible for the Gesu Church at Rome, the forerunner of the Jesuit type of architecture and the Rococo style. *Critical Reviews*

At Genoa, rather later, Alessi built many palaces for the rich shipowners of that town, while elsewhere the work of Palladio, Scamozzi and Longhena brought to a close the real creative period of the Renaissance, when those traditions were formed which, aided by the printed works of Vignola and Palladio, were to exercise so great an influence upon the architecture of France and England, and indeed upon that of all Europe.

HAROLD F. TREW.

REINFORCED CONCRETE.

FOR all the simplicity of manner with which its subject is treated, Mr. Harrington-Hudson's book¹ is yet as systematically comprehensive as a practical handbook can be. It is surprising to note the number of contractors (in the main, admittedly, the smaller firms), clerks of works and foremen who remain supremely ignorant of reinforced concrete work for all practical purposes. To such as these especially, Part I. of this book, which deals with materials and construction generally, will prove of the utmost use. The section on the removal of forms and centering gives information such as very few text books contain, and on a subject whose importance to all engaged on works of reinforced concrete is often overlooked.

Part II. deals with the elements of the design of slabs, beams, pillars, etc., but though the simplicity of presentation is on the whole retained it is felt that the writer has, in some instances, gone into unnecessary detail to obtain his result. Chapter X. again gives the reader something unusual for text books, namely, a practical example in which a fairly straightforward case of a complete floor of an office building, with slabs, secondary and main beams, pillars and pillar bases is worked out in detail. A very excellent idea. But to the engineer it is the third and last portion which will prove the most valuable. Secondary stresses are presented and explained as fully and clearly as a book of such dimensions will allow. The subject is one on which there is always a great deal more to be learnt; and, while

¹ REINFORCED CONCRETE : a Practical Handbook for use in Design and Construction. By R. J. Harrington Hudson, B. Eng., A.M.Inst.C.E., etc. Demy 8vo., pp. xxiv. + 320. Chapman & Hall. Sixteen shillings net.

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it must be admitted that the consideration of secondary stresses very often adds to the complicacy of the work, it remains unfortunately true that the subject receives far too little attention. This part then (including the appendices) should assist materially in the attainment of accurate and economical design.

The book, on the whole, is excellently produced; but many of the plates and illustrations are given to somewhat too small a scale, and one feels that many of the footnotes in the earlier chapters might have been included in the text without in any way spoiling the sequence of the writer's remarks.

J. D. KENDALL.

¶ BRIEF NOTES: BOOKS AND PERIODICALS.

IT should be unnecessary to remind architects of the good work that is being done by the Design and Industries Association. Their motto is 'Fitness for Purpose,' and they frown upon 'Artiness.' The Year Book¹ of the Association is worth all the pious hopes and vague gushings in the world, as it shows what has already been done on the lines upon which the Association is working. Its scope is as wide as it can be, and extends from door knobs to motor cars, and from wicker chairs to fish shops.

Many interesting labour-saving devices are described and illustrated in Mr. Whyte's book²; but one fears that all the economies of time and temper that he claims will not be sufficient to persuade the average housekeeper to install an All-Electric house until the price of electricity comes down to a reasonable figure. The Hornsey Borough Council has tried the experiment of supplying electricity for power at 1d. a unit, in order to encourage the use of current during the day, and so equalise the load on their generating plant. No doubt other electric supplies will follow suit, and when they do, electric heating and cooking, to say nothing of the electric carpet (and possibly electric bed-socks!), will no doubt become general.

A charmingly produced little guide,³ which conveys the atmosphere of the 'Old Court Suburb' and does not bore with lists of dates and persons, has been produced by the Chelsea Publishing Co. It will be appreciated not only by those who are fortunate enough to live in Kensington, but by all lovers of old London.

¹ DESIGN IN MODERN INDUSTRY. The Year Book of the Design and Industries Association, 1922. By C. H. Collins Baker, Keeper and Secretary of the National Gallery. Ill.; pp. 141. Lond.: Benn Bros., Ltd, 1922. Fifteen shillings net.

² THE ALL-ELECTRIC AGE. By A. G. Whyte, B.Sc. Ill.; pp. xiii.+242. Lond.: Constable, 1922.

³ KENSINGTON, PAST AND PRESENT. By H. Elrington. Ill.; pp. 31. Chelsea: The Chelsea Publishing Company, 1922. Half-a-crown net.

Mr. Arthur Bolton's paper¹ on Sir John Soane, which originally appeared in the R.I.B.A. *Journal* for October 21, and which shows the late eighteenth and the early nineteenth century architects from the 'human' side has been reprinted, with all its illustrations, and may be purchased at the Soane Museum.

Mr. Edwin Cooper's Port of London Authority Building is the chief item of interest in the *Architectural Review* for December. Mr. Newberry's description of it is illustrated with many excellent photographs and by one plan. In the same number Mr. H. M. Robertson writes about the remarkable Palace of Indo-China at the Colonial Exhibition at Marseilles, which is a reproduction of the famous temple of Angkor Vat, in Cambodia.

Mr. A. R. Powys discusses recent buildings at Cambridge, in the November issue of the *London Mercury*. He deplores the fact that although there are many that are fine among the new works, there appears to be no sort of co-ordination or general plan, and consequently they detract from each other instead of each adding something to a central idea. He ends by making a suggestion which is, in effect, that when a client instructs his architect, he should present him with a large piece of indiarubber, instead of urging him to add many gables and turrets and other 'interesting' features.

Under the title of 'Changing London,' the *Sphere*, of November 25, published the first of a series of illustrations of the new buildings of London, most of them being chosen from Oxford Street, Aldwych, and the Kingsway. In one case only is the architect's name mentioned, and in that case the building was designed by an American firm. One wonders whether this is intended to be symbolical of the relative amount of interest in architecture taken by the public in the two countries.

Last year, Parliament granted the City of Liverpool powers that are possessed by no other city in the United Kingdom; that is, the authority to require that the elevations of all proposed buildings to Liverpool streets be submitted to the Council for their approval. The *Liverpool Courier* on November 29 points out that the St. Peter's site, one of the finest in the city, is about to be covered, and urges that the new powers should be exercised, and that the Council should be assisted by a 'Committee of Taste,' consisting of eminent architects and suitable laymen. The idea has been received with universal approval, as it was felt that Liverpool had an opportunity of making the city the finest in the country if its new powers are intelligently applied.

The *American Architect* for November contains plans and photographs of the Memorial Auditorium at Lowell, Mass., which is intended to fulfil many functions, including those of concert hall, cinema, dancing rooms, and banqueting hall. Provision is made for allowing soldiers to march in column of fours through the building in front of the stage and out at the opposite side.

G. B. T.

¹ LIFE AND WORK A CENTURY AGO. An outline of the career of Sir John Soane, R.A. By Arthur T. Bolton, F.S.A., F.R.I.B.A. Soane Museum Publications, No. 11. Ill.; pp. 12. Lond.: The Soane Museum, 1922. Sixpence net.

CORRESPONDENCE.

FROM MR. GEORGE BERNARD SHAW.

(*To the Editor of ARCHITECTURE.*)

SIR: Why don't you send a competent young man round London to suggest improvements in existing ugly public buildings, and to mark the hopeless ones for demolition? For example, the Houses of Parliament could be made almost presentable by removing the top storey; and a list of the tombs which should be cleared out of Westminster Abbey would be very useful to a Bolshevik leader in the event of a dictatorship of the proletariat being established. That would give a practical turn to much pointless grumbling and sniffing.—Yours, etc.,

G. BERNARD SHAW.

10, *Adelphi Terrace, W.C.*; Dec. 12, 1922.

THE SIGNA MADONNA.

(*To the Editor of ARCHITECTURE.*)

SIR: I am much interested in Mr. Bill's letter because twenty years ago I was myself attracted by the resemblance between the Signa Madonna and the marble relief (180) in the Bargello. Perhaps you will permit me to reply to him.

This relief was then attributed to Andrea Ferrucci and is now transferred to Francesco di Simone. For some reason it has been supposed to be the same as a relief mentioned by Vasari (iii. 361), formerly in Casa Medici, but it is certainly not by Verrocchio, being much too late in style and not at all comparable to the terra cotta made by the latter for S. Maria Nuovo and now also in the Bargello.

The marble relief (180) is now known to be one of a series which are more or less replicas of the Signa Madonna. I mention them in the order of their resemblance to the original: 1.—Della Robbia ware in Medici Chapel, Santa Croce, Florence; 2.—Della Robbia ware in Pinacoteca, Prato; 3.—Terra Cotta relief in Birmingham; 4.—Coloured Stucco in Berlin; 5.—Marble relief in Bargello (No. 180); 6.—Marble relief in Bargello formerly at Poggio Imperiale; 7.—Marble relief in Rijksmuseum, Amsterdam; 8.—Ottens in S.K., Budapest, etc.

Messrs. Hatchard will be publishing, early in 1923, a little study with full illustrations by Sir Theodore Cook, which will, for the first time, fully state the whole argument, together with adequate means of allowing the reader to exercise his own judgment.—Yours, etc.,

G. B. DIBBLEE.

All Souls College, Oxford; Dec. 12, 1922.

THE SOCIETY OF ARCHITECTS.

PROCEEDINGS.

AN ORDINARY Meeting of THE SOCIETY OF ARCHITECTS was held at 28, Bedford Square, W.C.1., on Thursday, December 14, 1922, at 6 p.m. The President, Mr. E. J. Partridge, F.S.I., having taken the Chair, the Minutes of the previous Meeting as published in the *Journal* were taken as read, and were confirmed and signed.

The following announcements were made : Nominations for Membership 2.

ADMISSIONS AND ELECTIONS.

RE-INSTATED TO MEMBERSHIP. SMITH, FREDERICK SHIRLEY, Tenby Road, Chadwell Heath, elected 1889, resigned 1907.

ELECTED AS LICENTIATES. BARKER, AUGUSTINE WILLIAM, 46, Church Road, Bolton ; DAVIDSON, CHARLES, 51, Victoria Park, Lockerbie ; WILSON, ALEXANDER, 13, St. Peter's Gate, Nottingham.

ELECTED AS STUDENTS. BROADWATER, HERBERT JAMES WM., 7, Andrew's Road, Mare Street, Hackney, N.E.8. ; COOPER, WILLIAM REGINALD ROYDON, 17, New Street, Shrewsbury ; JEMPSON, JACK, The Plough, Tonbridge, Kent.

The following candidates whose nominations had previously been announced and published were submitted for election under Articles 12 and 17 of the Articles of Association, and were declared to be duly elected :—

AS MEMBERS. GRIFFITHS, EDGAR REES, 2, Clarendon Road, Sketty, Swansea ; KOERNER, ALFRED, 62, Boulevard de Courcelles, Paris.

RESIGNATIONS.

MEMBERS. GEARY, F. G., 29, Lyndhurst Avenue, Streatham Hill, S.W.2. ; TAYLOR, J. H. 166, Station Road, Westcliff-on-Sea. ; PEART, A. M., 64, Leaside Crescent, Golder's Green, N.W.11. ; WOOD, A. R., Town Hall, Tunstall.

LICENTIATES. ARMITAGE, C., 8, Talbot Road, Street Lane, Leeds.

DEATH.

BEECHAM, K. J., 58, Bushey Grove Road, Watford, elected a member 1889, transferred to Retired List 1908, died October 13, 1922.

NOTES FROM THE COUNCIL MINUTES.

DECEMBER 14, 1922.

B *BRITISH Engineering Standard Association.* The Council accepted an invitation to nominate a representative to sit upon a Sub-Committee to consider the Standardisation of Cast-iron half-round, O.G. and other Moulded Gutters, and appointed Major C. F. Skipper to represent the Society.

Tenders without Quantities. The Council received communications from the Surveyors' Institution and from the Southern Counties' Federation of Building Trade Employers, urging the desirability in the public interest of Bills of Quantities being supplied for tendering for works of over £500 in value. The Council draw attention to the note on the subject on page v. of the *Journal*.

Victory Scholarship Fund. A Member of the Council who is already a generous donor to the fund has undertaken for the current year to donate to the Society's funds a sufficient sum to make up the difference between the interest on the present invested sum and the hundred pounds required for the Scholarship, so as to free the Society's revenue from this charge. The value of the gift is approximately £60, and the Council in tendering to its colleague the grateful thanks of the Society expresses the hope that his example may be followed by members of the Society who have not yet contributed to the fund.

Special Fund Donations. The Council has donated from the funds of the Society £21 to the St. Paul's Cathedral Restoration Fund and has increased the Society's subscription to the Architects' Benevolent from £10 10s. to £26 5s. It has also made a grant of £50 to the Library Fund of the Society, and £50 to the Reserve Fund of the Architects' and Surveyors' Approved Society.

Presentation to Mr. E. J. Sadgrove. The Gold Medal of the Society was presented to Mr. E. J. Sadgrove, the immediate Past President as a memento of his four consecutive years of office as President, and in recognition of his long and valuable services to the Society.

Annual Report and Balance Sheet. The draft Annual Report and Balance Sheet was passed for presentation at the Annual General Meeting on January 11, 1923. The accounts show a surplus for the year of over £1,000 and a total surplus of assets over liabilities of over £6,000. The Report and Statement of Accounts will be obtainable by the members in advance of the Meeting.

Royal Sanitary Institute Congress, Hull. The Council has accepted an invitation to be represented at the Congress in July, 1923, and has appointed the Society's Local Honorary Secretary, Mr. Beecroft Atkinson, as its official delegate.

Vacancies on the Council. The Council has co-opted the following Fellows of the Society to fill vacancies on the London representation on that body: As a Vice-President, Mr. L. S. Sullivan, A.R.I.B.A. ; as Ordinary Members, Messrs. T. Gerrard Davidson (two years) ; and W. G. Ingram and P. M. Davson (one year).

ARCHITECTURAL NOTES AND INTELLIGENCE.

A LETTER reaches us from M. Henri Bard, whose design for the Paris Olympic Stadium, prepared in conjunction with MM. Raoul Brandon and Prévost de Saint-Cyr, was described in our November issue as having been placed second in the competition. M. Bard informs us that this classification was not officially promulgated. We gladly make the correction.



THE degree of M. Arch., recently established by the Court of the University of Liverpool is, we think, destined to have a considerable effect upon the future of architecture in this country. The person upon whom it is conferred will be the recipient of the highest architectural distinction in the world; and there is no doubt that in the course of time it will become a significant and highly coveted one, provided no European war is allowed to lower the standard which will, we trust, be made rigorously exacting. Bachelors of ten years' standing who have a distinguished building to their credit will be eligible for the new degree.



THE R.I.B.A. will award a bronze medal for the street frontage of a building erected or completed within a radius of four miles from Charing Cross during the year ending December 31, 1922. The building must front to a street, road, square or court to which the public has access within the four-mile radius. The award is intended for a street façade as opposed to churches or public buildings. Any Member or Licentiate of the Royal Institute is at liberty to nominate any building (not excluding his own work) for consideration by the jury. The architect of the building need not have any connection with the R.I.B.A. The award will be made by a jury of five which for the present year consists of the following:—The Earl of Crawford and Balcarres, Chairman; Sir Aston Webb, P.R.A.; Mr. Paul Waterhouse, P.R.I.B.A.; Sir Reginald Blomfield, R.A.; Mr. E. Guy Dawber. Before making their award the jury will personally inspect such of the buildings as they deem worthy. The award will be final and binding on the Council of the Royal Institute and the architects concerned.

THE GIBBS REPRINT; III.

THE TUSCAN CORNICE AT LARGE.

IN *this and all other Cornices, the larger divisions are parts of the whole Entablature. The manner of drawing it is this: Draw the upright line from which it is to project, mark the height of the Cornice, and divide it into three equal parts, which will give the large divisions; then compare the greater with the lesser parts. The uppermost division contains the Cima Recta with its Fillet, which is one-fourth of that part. The Corona has a List of a sixth part of the middle division. The lowermost division contains two members of equal bigness, viz., the Cavetto and the Ovolo; the Cavetto has a List of one-fourth of its height, and the List over the Ovolo, which makes the Drip under the Corona, is of the same bigness. The projection of the Cornice, being equal to its height, is divided into three principal parts, and subdivided according to the projection of the members, as appears by the divisions upon the Line under the Cornice.*

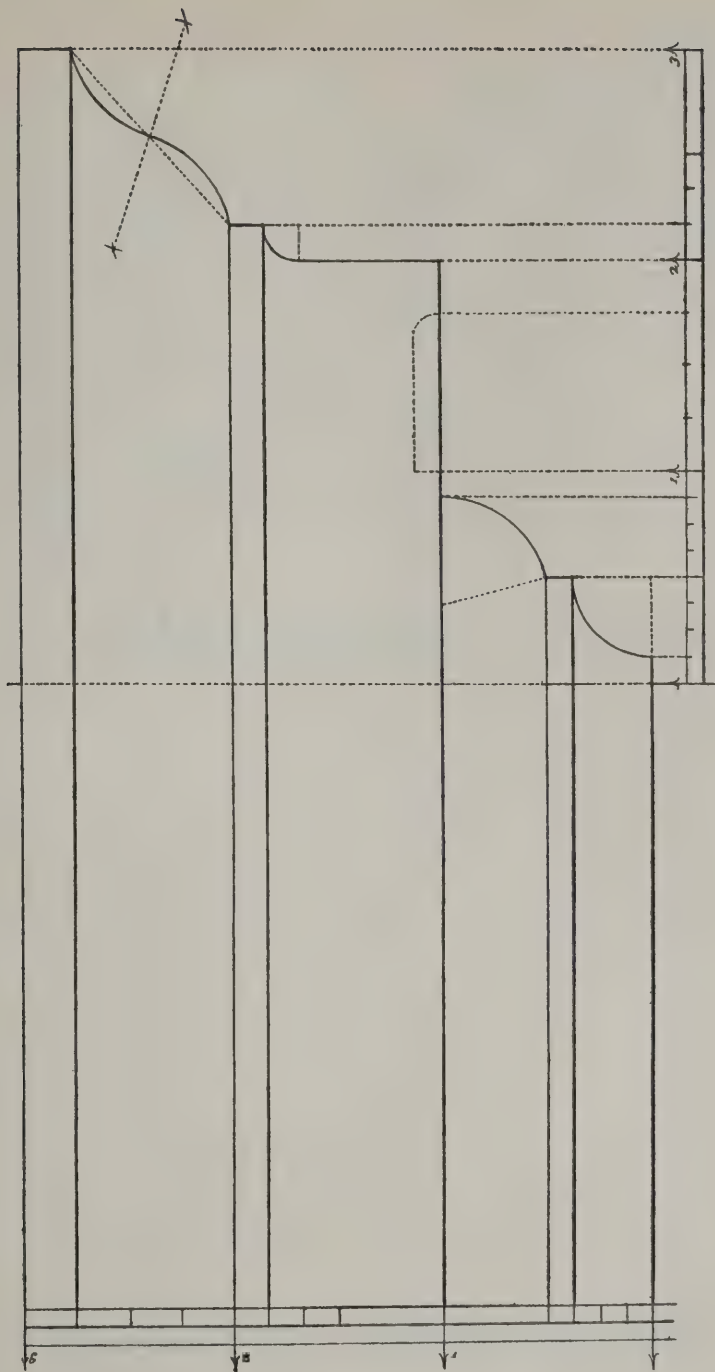
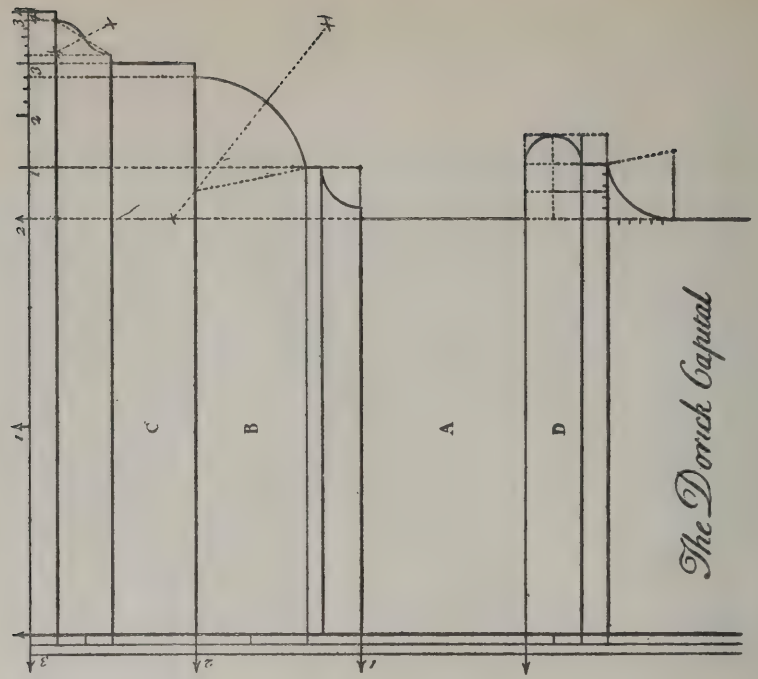
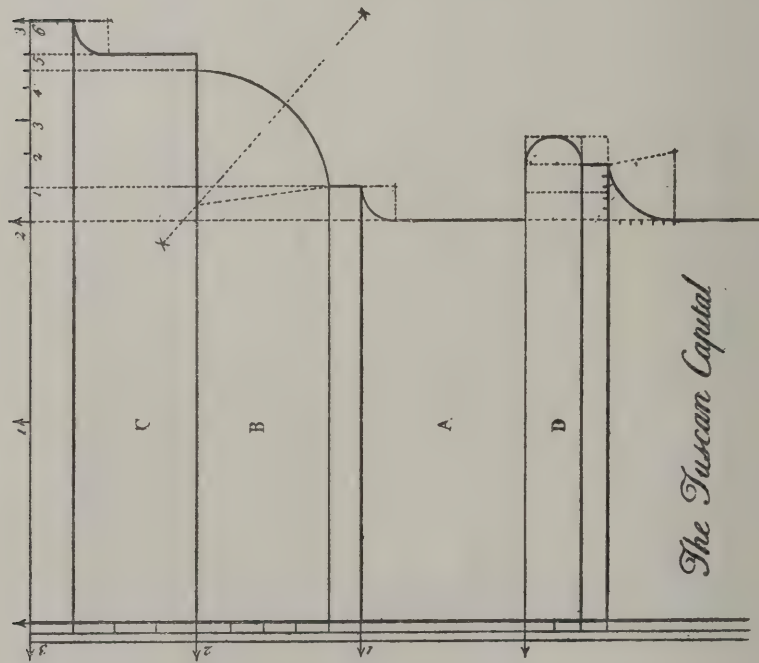


PLATE V.



The Dorick Capital



The Tuscan Capital

PLATE VI.

THE CAPITAL OF THE *TUSCAN* AND *DORICK* ORDERS.

THE *TUSCAN* Capital is half a Diameter in height, its projection is one-fourth of the Diameter of the Column at the smallest part. Divide the height of the Capital into three parts; give one to the Collarina A, one to the Ovolo B, and the third to the Abacus C. The greater Divisions are subdivided into lesser according to their members. Divide the projection of the Capital into six parts and make the Ovolo less than the Quadrant of a Circle. To find its Centre mark the intersections from the extreme parts of the Ovolo, join them as marked by the pricked line, and where this line intersects the upper line of the Ovolo, that will be the Centre. The Astragal D, under the Capital, is a member belonging to the Column, and its measure is one-sixth of the Semidiameter of it, and its height being divided into three equal parts, one-third goes to the Listel. It projects as much as it is in height. The method for joining the Listel to the Column is this; divide the projecting part of the Listel into five parts, and take six such parts for the Semidiameter of the Cavetto.

The Profile of the *DORICK* Capital being much the same with that of the *TUSCAN* (except that the divisions are more both in its members and projection) the foregoing Rule will be sufficient to explain it.

THE STUDENT'S END PAPER ; III : ON CHARACTER.

THE architectural design of historical periods, whatever their individual merits may be, have, for us at least, the interest that they bear the marks of the age during which they were designed. They are positive, there is no sign of hesitation and uncertainty. As each so-called period reaches its climax the whole impulse in design, architecture, fittings, furniture and dress appears to be directed as by a single mind. It is rare to find a discordant note: each age is self-centred and interested in the expression of its own life. The study of archæology by designers is a thing unknown. Even in the Renaissance period the exploration of Roman, and, at a later date, Greek remains was made not in order to imitate, but with the object of improving their own methods of construction and design. The designers of past ages had this great advantage over those of the present day that, whatever their difficulties and doubts, the main fundamental principles were not questioned, and only changed imperceptibly.

The advantage to the designer and craftsman (more often than not synonymous terms) of working under such conditions is obvious. It was productive of harmony and repose through unity of purpose. The power of the unanimous convictions of an age are unconsciously displayed by the artist.

It is a strange fact that the increased knowledge and facilities of to-day have produced an incredible confusion. Throughout the whole field of design we see, as in no previous age, a definite line of cleavage between architects, painters, sculptors, and designers generally who again are divided into small groups whose convictions and theories alter almost from day to day.

The designer of modern times has to wrestle with great difficulties. He is more isolated than ever before, and the processes of production and the multiplication of materials and method is so great, and change so rapid, that it is well nigh impossible for him to keep up-to-date.

Finding himself in this position, the creative artist has to fall back on his own isolated individual talent. His work, to be of value, must rely on personal expression. He can draw to a very limited extent only on collective conviction in an age that has little or none, and that has broken continuity of tradition entirely. The result is that if he wishes his work to have any character at all he must consciously impart that character from the first conception of his design.

R. A. DUNCAN.

AN ARCHITECT'S ANTHOLOGY; IV.

IN the beginning of the new Works of St. Paul's, an incident was taken notice of by some people as a memorable omen, when the surveyor in person had set out, upon the place, the dimensions of the great dome, and fixed upon the centre; a common labourer was ordered to bring a flat stone from the heaps of rubbish (such as should first come to hand) to be laid for a mark and direction to the masons; the stone which was immediately brought and laid down for that purpose, happened to be
a piece of grave-stone, with nothing remaining of the inscription but this single word in large capitals,
RESURGAM.

C. WREN,
Parentalia.
(1750)



ST. PAUL'S FROM THE OLD POST OFFICE UNDER DEMOLITION.

From an etching by Frank Brangwyn, R.A.

ARCHITECTURE

THE JOURNAL OF THE SOCIETY OF ARCHITECTS

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EDITORIAL COMMENT.

TWO centuries—one of immediate and not too discriminating fame, another of expert analysis and general neglect—appears to be the average period of preparation that enables the world to form a reasoned judgment of its men of genius. Many cases could be cited in support of such a theory ; we shall content ourselves with glancing at that of Shakespeare. The bicentenary of his death coincided very closely with the Elizabethan criticism of Lamb and Hazlitt heralded by Gœthe, it is true, a quarter of a century earlier, but contemporaneous with a poetical harvest in which the spirit of Shakespeare is clearly discernible. His reputation by that time had passed through a good many successive phases, of which the one that may be briefly designated as the Dryden phase was in a sense the most critical. So far his greatness had not been the patent and eternal axiom that it is to-day ; it was only after the two centuries of trial that it became established among the very highest places of our spiritual hierarchy. The same distance that lay between those writers and Shakespeare now separates us from another great Englishman. It is our turn this month to bring back to memory the life and work of Sir Christopher Wren, than whom it may not unjustly be questioned whether the world has at any time contained a more astonishing individual genius in architecture. And while honouring his memory we shall have to turn out our conception of him, to compare it with those that have successively arisen and gone down during the interregnum, and to examine its truth, its validity, its productiveness at last of an echoing inspiration. ‘The truth that we put into words,’ says the late M. Marcel Proust in his *A l’Ombre des jeunes Filles en Fleurs* (we translate

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roughly) 'does not make its way at once and without opposition; a certain lapse of time is required before a truth of the same order is developed within them'; and elsewhere, with greater courage of insight, 'That which the creative artist knows as posterity is indeed made up of the very offspring of his work. . . . It is the work itself that, by impregnating the few spirits capable of understanding it, will cause these to increase and multiply.' We are here furnished with a criterion of genius that could hardly be more finely stated. It has become a platitude to speak of 'the verdict of history,' 'the test of time'; in the light of the words we have quoted such expressions grow vivid with a new meaning, and the judgment of after-generations becomes the cornfield's testimony to the seed that once died in the furrows its new populations conceal. It is not so much to pass an outsider's judgment that we pause at the two-hundredth anniversary of Wren's death, but rather that we may recognise how much of his prodigious power has fulfilled itself in us, his inheritors, and praise it in the measure of that fruitfulness. For just to the extent that we are able to appreciate the master's greatness shall we be found part and parcel of him and of his inspiration. It is ourselves, therefore, that we shall most profitably examine: it is in us that his accomplishments survive. His works are there to be read by whoso cares, but they are written in a language that only those can understand whose hearts and minds are linked to his by some mysterious hereditary likeness.



TO judge from the announcements that we have seen little will be neglected to make the occasion memorable. The Grand Committee includes representatives of all the bodies of the United Kingdom in any way connected with the many activities of Sir Christopher Wren. We believe the most ingenious person in the world would be hard put to it to add another name. Its programme is as complete as its constitution. There is to be a procession from the Mansion House to St. Paul's, where a wreath will be placed on the tomb of Wren, and whence the thirsty will proceed to the Guildhall for tea. In the evening a number of distinguished speakers will address a meeting at the Royal Institute of British Architects. Among the most valuable

features of the work of the committee is the forthcoming publication of a Wren memorial volume, edited by Mr. Rudolf Dircks. The *Country Life* Press announces another book on the same subject by Sir Lawrence Weaver. Particulars of both these volumes will be found on another page. Finally, that American architects should have decided to devote the week commencing February 26 to the commemoration of Wren seems particularly gratifying. Too much importance has, we think, been attached of late to the fondness for Italian precedent which the modern American architect is said to exhibit. It is true that the domestic architecture of the Italian Renaissance has for some time been the subject of close scrutiny by Americans; but one has only to glance at such work as the Harvard Club or Cass Gilbert's Custom House to realise the preponderance of the English tradition. And what is the English tradition? It seems unnecessary to repeat once more the illustrious name. It may be said, not, we think, without some element of truth, that the translators of the Bible fixed the measure of the English language and Shakespeare that of English poetry. We may draw the irresistible parallel and add that, as the mediæval craftsmen gave us English building, so Wren gave us English architecture. He has been pruned down and refined upon, that is all. He will never be superseded so long as the art he made more glorious lives on in this country. His City churches are so many embodiments of the ideal City Church. His Orangery is the prototype of all orangeries. His plan for the rebuilding of London is London at its best. His character must have been comparable to that of the most deeply cherished heroes of our history; his wit and wisdom must have exceeded those of many. In a letter written to his son during the latter's journey abroad Wren requests him to send a full account of current politics and commerce in general and of Anglo-French relations in particular, 'that I may perceive whether you look about you or noe and penetrate into what occurs, or whether the world passes like a pleasant dream, or the amusement of fine scenes in a play without considering the plot.'

*Editorial
Comment*

Editorial
Comment

THE world did not pass like a pleasant dream for Sir Christopher Wren. On the face of it the most startling fact about him is his restless activity and the resultant quantity of his work. His architectural labours, which did not begin until he had reached an age at which the then Mr. Edwin Lutyens had already produced a body of distinguished work, yielded no less than fifty-two churches and thirty-six companies' halls (done by him altogether or in part) in London alone, in addition to a cathedral which, from the amazing subtlety of its exterior design, appears twice as large as the far larger St. Peter's. To these must still be added the triumphant civic groups at Greenwich and Chelsea, and work undertaken in connection with a number of existing monuments of national importance, including three or four Royal Palaces and several of our mediæval cathedrals. Dean Milman, in his *Annals*, gives us an imaginary picture of the ceremony that drew all London to St. Paul's to gaze at the completed edifice, and describes the panorama that lay before the illustrious architect as he ascended to the top of the dome. On all sides he must have beheld but one vast congregation of his works, steeple upon steeple rising above the roofs of London, each with a different face, but all witnessing as though with a single voice to his indefatigable genius, and in the distance perhaps yet other domes and princely houses born of that same amazing mind of his. There are not many men in the annals of civilization to whom such a sight has been vouchsafed.



IT still remains to acknowledge our debt of gratitude to Mr. Frank Brangwyn, R.A., who for the illustrations by which he is represented in this number has lent us at least one unique print from his own collection. The original from which the frontispiece has been reproduced is an only existing deeply bitten first state of very great interest and value. The *Monument* is from a second state, all but equally rare.

LINES FOR A TABLET
IN THE ORANGERY AT KENSINGTON
PALACE.

By J. ST. LOE STRACHEY.

WREN struck the ground, and
straight a spirit rose,
To write in stone and brick
his ordered prose.

THE IMMORTAL GLADE.

By JOHN FREEMAN.

‘**I**S THIS his ghost, so grave and trim,
So trim and grave?
Raised we our temple, height to height,
With arches lifted light to light,
And echoes shut and loosened slowly
To make unseen procession holy—
Built we for him
To mock with his cold soothless cave?’

‘I am his ghost, O honoured Shades,
His spirit am I.
Mourning the ruin of your hands,
Mourning the absence of your hands,
O nameless builders most I mourned
Their hot and restive urge that scorned
Your honoured Shades,
And tricked my fond art’s piety.’

‘Another faith our faith outcast,
Cast out our faith.
Your wanton mode forget our art,
Your faithless folly strayed apart,
Your wordly spans and spaces now
No echo hold of ancient vow:
The voice is passed,
Stilled even echo’s lingering breath.’

‘O nameless builders, Change and Time,
Time and strong Change,
Master men’s minds, yet things beloved
Are loved and honoured, though removed.

But those great Masters spoke, and I
 To their severe voice made reply,
 That hasty Time
 A while be pleased, and patient Change.'

' But think, our broken starry Spire,
 Our Spire long broken—
 Never to pierce the clouds again,
 Never the new Moon on her vane
 To stay in promise ; but a gross
 Dark dome and bossy gilded cross,
 Where once the Spire
 Symbol'd men's prayer and hope unspoken.'

' I saw in vision the rounded Earth,
 The Earth in vision.
 Then that dark rondure of the dome
 I drew, that men might flocking come ;
 And I heard music's aerial tones
 Syllabled around from echoing stones ;
 Saw heaven and earth
 Shape 'neath the dome as in my vision

' Who builds his dream builds he not well,
 Rounding his dream ? '
 —They breathed an answer low and clear,
 And one called to that bright ghost, ' Here,
 Here at our side, O honoured Shade.'
 He passed to their immortal glade—
 Where who may tell
 What build they now who build their dream ?





THE MONUMENT.

From an etching by Frank Brangwyn, R.A.

POTS AND PYRAMIDS.

By ISABEL M. CHAMBERS.

THE fragments of architectural criticism that follow are of the seventeenth century. One would, I think, write their author down a student of history and of the sciences, an artist—at least in words—but not, on the face of them, an architect. Probably the best architectural criticism has not been the work of an architect. Words are the legitimate medium only of the art of letters, and it is the man of letters who will, whatever his subject, best manipulate them, for in art the subject is secondary. Incidentally words may, of course, be the barest setting out of facts, as is a diagram, for which a knowledge of facts is the one essential, but such a chronicle is not literature, as the diagram is not art. In all artistic criticism there is clearly a risk of confusion from the expression of one art through the medium of another. There may be a sacrifice of the subject to its expression, as in some work of Ruskin, or vice versa, in which latter case no one will read the thing.

The opening words of the first essay from which I quote show the outlook to be expected of a man at once a historian and a practical citizen ; a man who was, as a matter of fact, for several years member of Parliament. ‘ Architecture has its political Use ; publick Buildings being the Ornament of a Country ; it establishes a Nation, draws People and Commerce, makes the People love their native Country, which Passion is the Original of all great Actions in a Common-wealth. The Emulation of the Cities of *Greece* was the true Cause of their Greatness. The obstinate Valour of the *Jews*, occasioned by the Love of their Temple, was a Cement that held together that People, for many Ages, through infinite Changes. The Care of publick Decency and Convenience was a great Cause of the Establishment of the Low Countries and of many Cities in the World. Modern *Rome* subsists still by the Ruins and Imitation of the *Old* ; as does *Jerusalem* by the Temple of the Sepulchre, and other Remains of *Helena’s* Zeal. Architecture aims at Eternity ; and therefore the only thing incapable of modes and Fashions in its Principles, the Orders. The Orders are not only *Roman* and *Greek* but *Phœnician*, *Hebrew* and *Assyrian*, therefore being founded upon the

Experience of all Ages, promoted by the vast Treasures of all the great Monarchs, and Skill of the greatest Artists and geometricians, every one emulating each other ; and Experiments in this kind being greatly expenceful, and Errors incorrigible, is the Reason that the Principles of Architecture are now rather the Study of Antiquity than Fancy. Beauty, Firmness and Convenience are the Principles ; the two first depend upon Geometrical Reasons of *Opticks* and *Statics*, the third only makes the Variety.'

Here is the familiar architectural trinity, in which convenience or commodity is shown to be the one element dependant on human conditions. It would seem that Beauty, is, like Firmness, an affair of scientific calculation, to deny which is to fall into the Romantic fallacy, 'the great Occasion of Errors:—'There are Natural Causes of Beauty. Beauty is a Harmony of Objects, begetting Pleasure by the Eye. There are two Causes of Beauty, natural and customary. Natural is from Geometry, consisting in Uniformity (that is Equality) and Proportion. Customary Beauty is begotten by the Use of our Senses to those Objects, which are usually pleasing to us for other Causes, as Familiarity or particular Inclination breeds a Love to things not in themselves lovely. Here lies the great Occasion of Errors ; here is tried the Architect's Judgment ; but always the true Test is natural or geometrical Beauty.' Now we hear the student of Geometry and applied mathematics, incidentally of astronomy also, well spoken of by Newton, and distinguished by half a dozen scientific degrees. 'Geometrical Figures are naturally more beautiful than the irregular, in this all consent as to a Law of Nature. Of Geometrical Figures, the Square and the Circle are most beautiful ; next the Parallelogram and the Oval. Strait Lines are more beautiful than Curve ; next to Strait Lines, equal and geometrical Flexures ; an object elevated in the middle is more beautiful than depressed. Position is necessary for perfecting Beauty. There are only two beautiful Positions of Strait Lines, perpendicular and horizontal ; this is from Nature, and consequently Necessity, no other than upright being firm. Oblique Positions are Discord to the Eye, unless answered in Pairs, as in the sides of an equicrural Triangle ; therefore *Gothick* Buttresses are all ill-favoured, and were avoided by the Ancients, and no Roofs almost but spherick raised to be visible, except in the Front, where the Lines answer ; in spherick in all Positions the Ribs answer. Cones and multangular Prisms want neither Beauty or Firmness

Pots and Pyramids but are not ancient. Views contrary to Beauty are Deformity ; or a Defect of Uniformity and Plainness which is the excess of Uniformity ; Variety makes the means. Variety of Uniformities makes compleat Beauty ; Uniformities are best tempered as Rhymes in Poetry, alternately, or sometimes with more Variety as in Stanzas. In Things to be seen at once, much Variety makes Confusion, another Vice of Beauty. In things that are not seen at once and have no respect one to another, great Variety is commendable, provided this Variety transgress not the Rules of Opticks and Geometry.¹

From the next statements one would gather that the seventeenth century, as, I suppose, every other, had its modernists. 'An Architect ought to be jealous of Novelties, in which Fancy blinds the Judgment, and to think his Judges, as well those that are to live five Centuries after him, as those of his Time. That which is commendable now for Novelty will not be a new Invention to Posterity, when his Works are often imitated, and when it is unknown which was the Original, but the Glory of that which is good of itself is eternal.' It is this attribute of eternity that the writer would appear most to emphasise ; and it is, certainly, the one unanswerable argument against a freakish imaginativeness which in the other arts may be less inexcusable. He speaks now as the practical draughtsman : 'The Architect ought, above all things to be well skilled in Perspective, for everything that appears well in orthography may not be good in the model, especially when there are many Angles and Projectures ; and everything that is good in Model may not be so when built ; because a Model is seen from other Stations and Distances than the Eye sees the Building ; but this will hold universally true that whatsoever is good in Perspective and will hold so in all the principal Views, whether direct or oblique, will be as good in great if this only condition be observed, that Regard be had to the Distance of the Eye in the principle stations.' There follow statements dogmatic but in the main, I think, convincing. 'There are different Reasons for Objects, whose chief View is in Front, and those whose chief View is sideways. Fronts ought to be elevated in the Middle, not the Corners ; because the Middle is the Place of Greatest Dignity, and first arrests the Eye ; and rather projecting forward in the Middle than hollow. For these Reasons, Pavilions at the Corners are naught ; because they make both Faults, a hollow and depressed Front.' One might surely contest this point ! He goes on : 'Where Hollows and Solids are mixed the Hollow is to be in the Middle ; for Hollows are either

Niches, Windows, or Doors ; the first require the Middle to give the Statue Dignity ; the second that the View from within may be direct ; the third that the Visto may be Strait. The Ancients elevated the Middle with a Tympan, and Statue, or a Dome. The Triumphant Arches, which now seem flat, were elevated by the magnificent Figures of the Victor in his Chariot with four Horses abreast, and other Statues accompanying it. No sort of Pinnacle is worthy enough to appear in the Air, but Statue.' This appears to be a contradiction of the statement that ' the true Test is natural or geometrical Beauty.' How can the subject—anything, indeed, but the shape—be of moment ? And is it to be supposed that the human shape is intrinsically more beautiful than every other ? ' Pyramids are *Gothick* ; Pots are modern *French*. Chimnies ought to be hid, if not, to be well adorned. No Roof can have Dignity enough to appear above a Cornice, but the circular ; in Private Buildings it is excusable.' One is reminded of the London County Hall. ' The Ancients affected Flatness. In Buildings, where the View is sideways, as in Streets, it is absolutely required, that the Composition be square, Intercolumnations equal, Projectures not great, the Cornices unbroken and everything strait, equal, and uniform. Breaks in the Cornice, Projectures of the upright Members, Variety, Inequality in the Parts, Various Heights of the Roof, serve only to confound the Perspective, and make it deformed, while the Breaches and Projectures are cast one upon another, and obscure all symmetry. In this Sort of Building there seems no Proportion of Length to the Heighth ; for a Portico the longer the more beautiful in *infinitum* : on the contrary, Fronts require a Proportion of the Breadth to the Heighth ; higher than three times the Breadth is indecent, and as ill to be above three times as broad as high. From this Rule, I except Obelisks, Pyramids, Columns, such as Trojan's, etc., which seem rather single Things than Compositions ; I except also long Porticoes, though seen direct, where the Eye, wandering over the same Members infinitely repeated, and not easily finding the Bounds, makes no Comparison of them with the Heighth.'

There follows a Plea for Fancy as against the Study of Antiquity, in which the writer makes the point that every style is first a fashion, and that not every fashion is admirable. It is a passage which does not seem entirely consistent with an earlier one. ' Modern Authors, who have treated of Architecture, seem generally to have little more in view, but to set down the

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Pyramids*

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Proportions of Columns, Architraves and Cornices, in the several Orders, as they are distinguished into *Dorick*, *Ionick*, *Corinthian*, and *Composite*; and in these Proportions finding them in the ancient Fabricks of the Greeks and Romans (though more abitrarily used than they care to acknowledge) they have reduced them into Rules, too strict and pedantick, and so as not to be transgressed, without the Crime of Barbarity; though, in their own Nature, they are but the Modes and Fashions of those Ages wherein they were used; but because they were found in the great Structures (the Ruins of which we now admire), we think ourselves strictly obliged still to follow the Fashion; though we can never attain to the Grandeur of these Works. . . . But although Architecture contains many excellent Parts, besides the ranging of Pillars, yet Curiosity may lead us to consider whence this Affectation arose originally, so as to judge nothing beautiful, but what was adorned with Columns, even where there was no real use of them; as when Half-columns are stuck upon the Walls of Temples, or Basilicae; and where they are hung on, as it were, upon the outside of triumphal Arches, where they cannot be supposed of any Use, but merely for Ornament. . . . It will be to the Purpose, therefore, to examine whence proceeded this Affectation of a mode that hath continued now at least 3,000 years, and the rather, because it may lead us to the Grounds of Architecture, and by what Steps this Humour of Colonades comes into Practice in all Ages.' This humour would seem to be a chronic complaint. While condemning this and other tendencies of his time, the writer yet recognises the necessity of tolerance towards them. 'Whatever a man's sentiments are upon mature deliberation, it will be still necessary for him in a conspicuous Work to preserve his Undertaking from general Censure, and for him to accommodate his Designs to the gist of the Age he lives in, tho' it appears to him less rational. . . . I have found no little difficulty to bring Persons of otherwise a good genius, to think anything in Architecture would be better than what they had heard commended by others, and what they had view'd themselves. This Humour with many is not yet eradicated.' A more malignant humour this, and deeper-seated.

Whether or not potently an architect, the writer would seem at any rate to be something of a connoisseur. In a letter from Paris, dated 1665, he makes the following observations, in the course of which a phrase which must have been a favourite of his emerges once more: 'Not an inch within but is crowded with little Curiosities of Ornaments: the Women, as they

make here the Language and Fashions, and meddle with Politicks and Philosophy, so they sway also in Architecture ; Works of Filgrand, and little Knacks are in great Vogue ; but Building certainly ought to have the Attribute of eternal ; and therefore the only thing uncapable of new Fashions. The masculine Furniture of Palais Mazarine pleas'd me much better, where is a great and noble Collection of antique Statues and Bustos, (many of Porphyry). . . . ' Another letter, dated 1708, shows him to have some interest in the Science of acoustics, and some general understanding of its principles. 'I can hardly think it practicable to make a Single Room so capacious, with Pews and Galleries, as to hold 2,000 Persons, and all to hear the Service, and both to hear distinctly, and see the Preacher. . . . A Moderate Voice may be heard 50 Feet distant before the Preacher, 30 Feet on each Side, and 20 behind the Pulpit, and not this, unless the Pronunciation be distinct and equal. . . . By what I have said, it may be thought reasonable, that the new Church should be at least 60 Feet broad, and 90 Feet long, besides a Chancel at one End, and the Belfry and Portico at the other. These Proportions may be varied ; but to build more room, than that every Person may conveniently hear and see, is to create Noise and Confusion.' I fancy that this last sentence pretty well sets out the conclusion of the matter.

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The letter from which I will finally quote was written in August 1686, with reference to a certain library. It seems to require no comment. 'I am really afraid to take away the Partition and Floor next the Kitchen. I did not like it at first view, but when it appeared to me evidently (when I was last there) that the front Wall next the Court leans inward nine or ten inches and possibly more upon examination, that the Wall is but two Bricks beside the Ashlar, which leans heavy upon it, and the house built to recline upon it, not to help it, that it is a Single Building, that the opposite Wall must be taken away with a Stack of Chimneys. I dare not ensure it from an Accident we may repent of, and therefore I crave leave not to be the author of it. . . . It is commendable in a physitian to give safe advice, and, if I doe as I would be done by, pardon !' So this man of letters, science, art, expert on a score of subjects, was indeed a practising architect, by his works and not his words to be estimated and remembered. And the city of London itself is his memorial.

WREN AS A BAROQUE ARCHITECT.

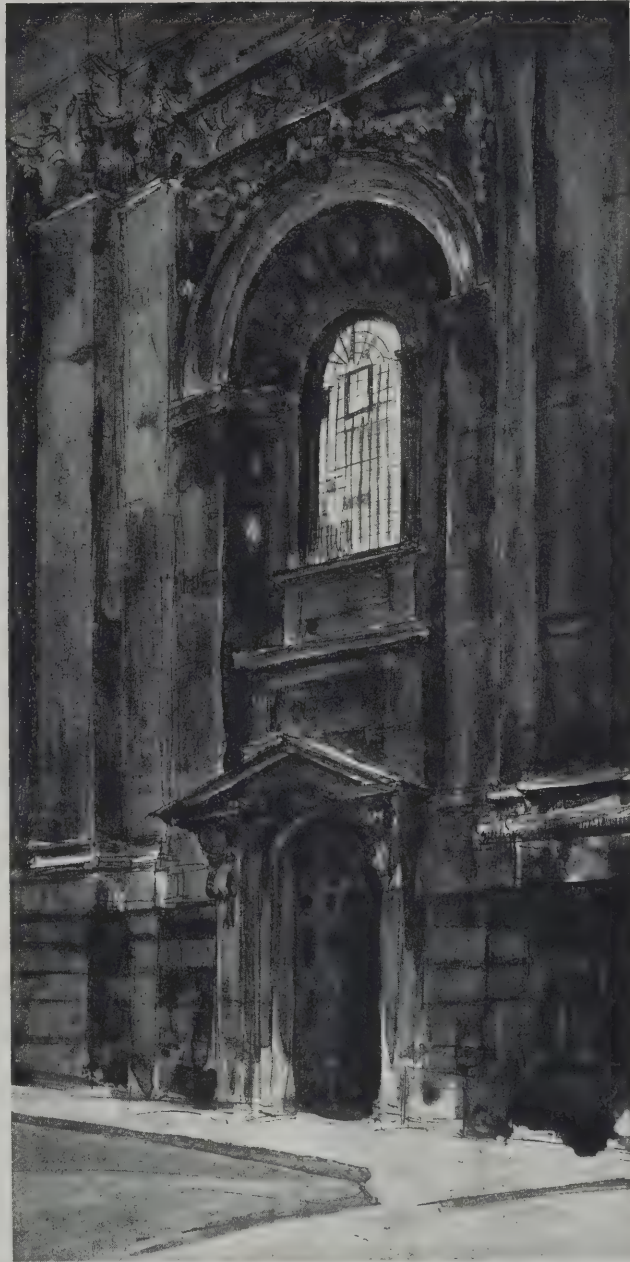
By C. H. REILLY.

WHAT is the quality in Wren's work which gives it the very human appeal it undoubtedly possesses? How is it different in this respect from the work of Inigo Jones? Why do we all in our hearts love any of the façades of St. Paul's better than that of the Banqueting Hall? or if that is to compare things that are incommensurable, what is the quality in Trinity Library, Cambridge, which endears it to us, while as we pass down Whitehall we view the Inigo Jones building with respect and admiration, but hardly with any sense of deep affection? We may even breathe a sigh of thankfulness that we did not have the mile or two more of it that Jones intended.

It is an interesting problem and one, I think, worth a little consideration. Twenty years ago, when Belcher and Macartney's *Later Renaissance* was issued, Wren's work appeared the final word in architecture. No one challenged it except the Gothicists. Gradually, however, the younger architects discovered that architecture had not stood still since the seventeenth century. Each of us pushed our enthusiasm a little further, some pinned their faith to Chambers, some to Robert Adam. Some even went as far as measuring Cockerell and Elmes and the later Greek work. Finally, there appeared Professor Richardson's *Monumental Classical Architecture in Great Britain and Ireland*, and at last we thought we saw the whole thing in perspective. All the time, however, there were very vital folk like Sir Edwin Lutyens and A. E. Rickards who stuck to Wren. The former is even reported to have said that the English Renaissance ought to have been spelt the English Wrennaissance. So to-day—especially with the Wren bicentenary upon us—we are beginning to cast our eyes back to the great seventeenth century master, and find that, incorrect as a great deal of his work was according to all the rules of the game, coarse as a great deal of his detail undoubtedly is, with faults of taste and inconsistencies of scale, there was something very rotund, full-blooded, almost Falstaffian, in a great deal of it, which makes us give him an affection we give to no other master. In comparison that of the later men, especially the Neo-Grec ones, seems hard, even

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spiky. It is all very well for the historians to tell us of Wren's mathematical genius and the consequent sublimity of his conceptions. That, I beg leave to say, is, as regards his architecture—with the possible exception of Greenwich—what is vulgarly called 'eyewash.' The dome of St. Paul's is a paltry affair compared to the dome of St. Peter's; only insular prejudice would say otherwise. Its tricks of construction are no doubt evidence of mechanical ability, but they are not architecture. Internally, with its muddle of unequal supporting arches, or externally, with its tight unmodelled surface, it is very inferior to its great prototype. Yet the lovable quality of the work remains, especially in that part which is nearer the eye. Think of the Dean's door under the great recessed arch of the window on the side of the North tower, or that other lovable doorway, with its oval window and fat cherubs, also under a recessed arch in the tower of St. Mary-le-Bow. What comfortable happy invention! What richly curved



N.W. ENTRANCE—ST. PAUL'S CATHEDRAL.
Drawn for ARCHITECTURE by Keith Murray.

Wren as a Baroque Architect surfaces ! What cheery display, designed, one may be sure, with sheer enjoyment !

In a very obvious sense all Wren's architecture is civil architecture ; his cathedral and churches not less than the rest. He built in a humanistic age when paganism was no longer feared. As Miss Milman has wisely said in her life of Wren, a church with him ' would differ from a court of kings only in being more full of splendour.' This was the Renaissance spirit, but it was the spirit more particularly of the baroque period when, freed from the rules, though remaining masters of them, men built for sheer swagger. It was in this spirit that the Jesuit churches of the counter-reformation were built. Knowing human nature those wise men chose for their sacred edifices a style full of dramatic human appeal. So did Wren, as far as he knew and could. I venture to suggest that it was because he had in himself a large share of this baroque spirit, this happy posturing, and not because he was a scholar and a mathematician, rather because he broke the rules instead of following them, because in essence he was not a Palladian like the majority of English architects, that he is loved to-day not only by architects but by the great mass of the people as no other architect has ever been. I realise that in attaching the term ' baroque ' to Wren I am running the risk of libelling him in the minds of many. That is because of the unfortunate ill-odour which nowadays attaches to the word. The baroque is synonymous with decadence, we are generally told. Indeed the ordinary text books, like Anderson's *Italian Renaissance*, either treat the great parent baroque work in Italy with a few contemptuous remarks, or leave it alone entirely. Yet one can hardly label as decadent a style which covered Italy with the most vigorous buildings she possesses, which gave the colonnade and baldechino to St. Peter's, which planted the superb mass of Santa Maria della Salute at the end of the great sweep of the grand canal—to mention but two examples.

What is the real function and intent of baroque architecture ? Geoffrey Scott defines it very well—' to give the picturesque its grandest scope and yet to subdue it to architectural law The baroque is not afraid to startle and arrest. . . . It enlarged the classic formula by developing within it the principle of movement. But the movement is logical ; it is logical as an æsthetic construction, even when it most neglects the logic of material construction. It insisted on coherent purpose and its greatest extravagances

of design were neither unconsidered nor inconsistent. It intellectualised the picturesque.' Baroque buildings, he goes on to say in effect, may do all the above, yet their last and permanent impression is 'of a broad serenity ; for they have that baroque assurance which even baroque convulsion cannot rob of its repose. They are fit for permanence : for they have that massive finality of thought, which, when we live beside them, we do not question, but accept.'

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Now I do not want to suggest that the full baroque spirit is to be found in Wren's work. It is obviously much too staid and too English for that. But I do think that there is more of it there than we have been accustomed to realise, and that it is because it is there, giving vitality and humanity to his architecture, that we return with more affection to his work than we do to that of either Inigo Jones, his more academic predecessor, or to any of his Palladian successors. To my mind it was very fortunate that instead of going to Vicenza, as Jones did, Wren not only escaped the plague by going to Paris, but went there at the very time when the great Bernini visited that city. One can imagine that these two men, both so energetic, vigorous and long-lived, both to accomplish a prodigious amount of work in their lives, would be very much of the same kidney. The influence of the elder—at the height of his fame, and treated as a prince by the French—on the young Englishman, who till then had built but one or two small structures and who came seeking information in every direction, was very likely immense. If one looks for similarities of thought in design between Wren's later work and that of Bernini, they are not difficult to find. The great doorways of the Chigi Palace are echoed in those of the river front of Trinity Library, while the altar piece of the Chapel of Chelsea Hospital might have been designed by Bernini himself. It has the same sumptuousness, the same great scale and the same use of coupled columns. In the All Soul's collection of Wren drawings there is too a design for a monument with twisted columns covered with garlands, a sun-burst, gesticulating angels and fat descending cupids, all in the best baroque manner. This latter, however, is an extreme example only quoted to show Wren's knowledge of baroque detail. It is when Wren is most like Bernini in his decoration and less like the contemporary French artists, with their insistence on free foliage and asymmetrical ornament, that he is most satisfactory. The altar piece at Chelsea is infinitely superior to

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the more often quoted one at Trinity College, Oxford, where indeed the baroque may almost be said to sink into the rococo.

‘To give the picturesque its grandest scope and yet subdue it to architectural law’—what better description could we have of Wren’s towers? ‘The baroque is not afraid to startle and arrest.’ Think of the sturdy chapel of Emmanuel College swaggering with its big Corinthian order, its boldly broken pediment and its upstanding cupola, among the timidities of Tudor Gothic. ‘It enlarged the classic formula by developing within it the principle of movement.’ Think of the barrel vaults and saucer domes in the chapels and aisles of St. Paul’s or the gay little Temple Bar neatly striding across the Strand. ‘Baroque buildings are fit for permanence. They have a massive finality of thought.’ Trinity Library has just this quality in supreme degree. Its last and permanent impression is indeed of a broad serenity, which the back elevation to the river possesses in an even greater extent than the courtyard front. But other buildings can be serene besides baroque ones. The point is that this building of Wren’s has the rich modelling, the warm vital spirit which in classical architecture is the peculiar quality of the baroque and the baroque alone. All we know of the man himself bears out this view of his architecture. In a pedantic age he was no pedant. He had the enquiring mind so characteristic of the seventeenth century, which sought new knowledge in every direction, leaving it to be tabulated and scheduled by the colder and more precise eighteenth century. We have, preserved in the *Parentalia*, several of his exuberant letters, including one charming love letter to the lady who was his first wife. We know that like Michael Angelo he worked till he was nearly ninety, compressing an immense amount of labour into his later years, and that like him, too, his fiery spirit could not brook opposition. The list of Wren’s executed works compares to-day in extent with that of a great American architect, but to superintend it he had to travel many dreary days on horseback. He must have been a man of magnificent physique, and we know that he had a gay happy spirit. All who met him delighted in his wit. His friends were legion. He knew everyone worth knowing and had achieved fame in other walks in life before he began his proper work. He was an honorary doctor of both Oxford and Cambridge before he became an architect. It is difficult to imagine such a man blindly following Vitruvius, Palladio, Serlio or any other theorist. He might, and

no doubt did, confound the ignorant by quoting them, but in his own practice, I feel assured, he relied on his own innate genius for expressive form, and that genius led him towards those confident, happy, almost swaggering, shapes we now in their fulness call baroque. It is in his combination of such forms with the more sober methods of English building that the great loveliness of his work lies.

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SOME PORTRAITS OF WREN.

By SIR LAWRENCE WEAVER, K.B.E., F.S.A., HON.A.R.I.B.A.

[For permission to reproduce the portraits that follow we are indebted to the Provost of Queen's, the Warden of Wadham, the Keeper of the Ashmolean Museum, the President and Council of the Royal Society, the Dean of St. Paul's, as well as to Sir Lawrence Weaver himself, most of whom have gone to considerable trouble in helping us to take photographs.—EDITOR.]

THE following brief and vague particulars of the several portraits of Wren of which reproductions are here given may lead to more precise information being published: at least, so I hope.

a—Wren as a Young Man. When I saw this, it was in the possession of the late Mrs. Catherine Pigott, the last surviving direct descendant of the architect. She died in 1910, and the picture is now I believe in the possession of the Bishop of Southwell, to whom it passed on Mrs. Pigott's death. It is unsigned and there is no record as to its authorship. It shows Wren as a man in the twenties.

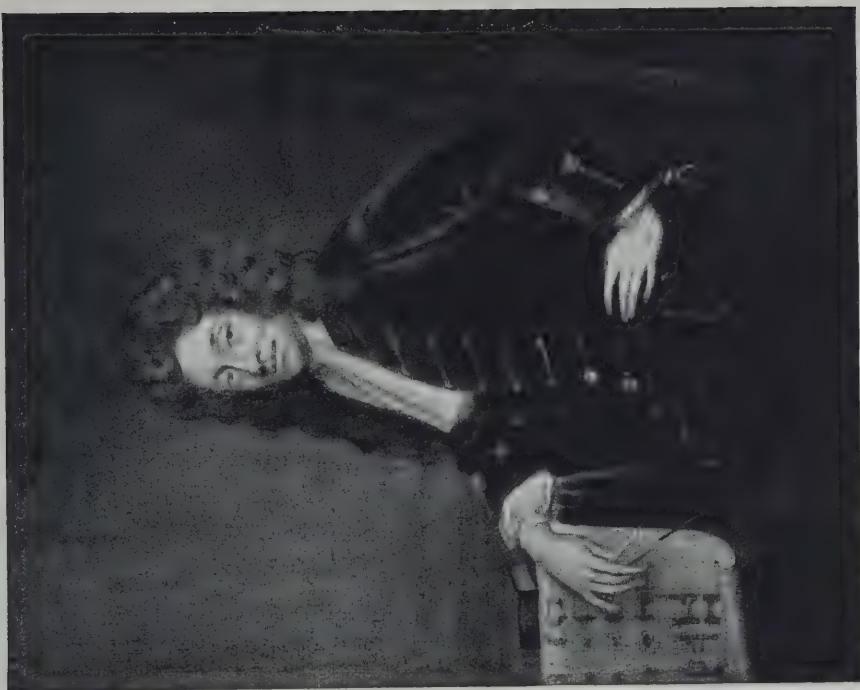
b—The Wadham College Portrait. This is in itself a poor piece of painting



THE WADHAM COLLEGE PORTRAIT (*b*).



WREN AS A YOUNG MAN (*a*).



THE ST PAUL'S DEANERY PORTRAIT (*e*).



THE BUST BY PEARCE AT THE ASHMOLEAN (c).



THE ROYAL SOCIETY PORTRAIT (*d*).

Some
Portraits of
Wren

and has a vague history. It is an 1825 copy by John Smith, of Oxford, deriving ultimately, it is said, from a Kneller portrait at Lambeth Palace, which I am informed has disappeared. It seems rather to be based on the Sheldonian portrait which was attributed by Dallaway to Thornhill 'painted in conjunction with Verrio and Kneller.' I give the unlikely story of its authorship as it is told, adding only that as the plan in Wren's hand shows the St. Paul's of the warrant design or later, it must be after 1675, and therefore Wren is depicted as a man of 43 or more.

c—Bust by Edward Pearce at the Ashmolean. This beautiful work has been dated 1673, by a letter written by Christopher, the architect's son, and quoted by Mr. Lionel Cust. It may well be Wren as a man of 41, and the younger Christopher's date can be accepted, but he was very casual in his chronologies.

d—The Royal Society Portrait. It is not clear whether this is by Lely or Kneller. The view of St. Paul's shows a transitional design between the Warrant Design with its nightmare steeple and the dome as built. The clock towers are almost exactly like the intermediate design preserved at All Souls. I suggest some date in the neighbourhood of 1690.

e—The St. Paul's Deanery Portrait. This is a copy of the best known portrait of all, the Kneller at the National Portrait Gallery, and an inferior



THE KIRKALL ENGRAVING (*f*).



THE QUEEN'S COLLEGE BUST (g).

Some
Portraits of
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copy, for it reveals a man of far less distinction, both in character and feature, than the National portrait. The latter is attributed to the year 1711, and is therefore of Wren when he was nearly eighty.

f—*The Kirkall Engraving after Klosterman.* This rare portrait was given to me by Mrs. Pigott shortly before her death, and apart from its having been, as she told me, an heirloom in the Wren family, it has an interest as showing Elisha Kirkall's 'chiaroscuro' style of engraving interpreting Klosterman's portrait. Like the Kneller, it shows Wren as an old man.

g—*The Queen's College Bust.* This posthumous portrait has been attributed to Rysbrack: it is certainly worthy of him. Wren is again shown as an old man.

h—*The Medal at Wadham College.* As it is commonly said that this medal was struck to celebrate the completion of St. Paul's, it is a little unkind to have to set down the fact that it was cast and chased (not struck) by G. D. Gaale, a German, about the year 1783, when he exhibited it in London, sixty years after Wren's death in 1723.

I hope the above notes may lead people better informed than myself to bring out facts which will enable a full and correct catalogue of Wren portraits to be prepared.



THE MEDAL AT WADHAM COLLEGE (h).



ST. BRIDE FLEET STREET.
Drawn for ARCHITECTURE by Keith Murray.



ST. MAGNUS LONDON BRIDGE.
Drawn for ARCHITECTURE by Keith Murray.



ST. STEPHEN WALBROOK.
Drawn for ARCHITECTURE by Keith Murray.



ST. VEDAST FOSTER.
Drawn for ARCHITECTURE by Keith Murray.

WREN: A PERSONAL ESTIMATE.

By EGERTON SWARTWOUT, F.A.I.A.

ONE of the pleasantest, and perhaps one of the most futile, of speculations is the attempt of an architect of the present day to imagine just how buildings were designed by an architect of the past. I have always had the idea myself that Ictinos worked chiefly from models. I am reasonably confident that he made a full size model of a part of the Parthenon at least, and I fancy a great deal of Roman work was studied in model form, though at a small scale. I know little about Gothic architects but I am quite sure they too must have developed their vaults from a model—such things could hardly have been conceived without it;—while in Wren's day I suppose they relied to a great extent on drawings of some sort, making models much as we do for the presentation of their ideas to their clients. I have always imagined that Wren made few drawings himself; that he had such a constructive mind that he could design in his head; that there was a great deal of mental preparation before anything definite was committed to paper, and that he developed his work to some extent as it was built. That is to say, most of his work. I think St. Paul's on the contrary gives every evidence of having been worked out very carefully in plan on paper. It is an extraordinarily beautiful plan, but not a logical plan, if indeed a plan can be beautiful without being logical. Of course, I refer to the plan at the crossing. It is easy to see what he was after; he wanted the aisles to carry through in a way that was impossible in any ordinary Renaissance dome, and his aisles do carry through, on paper. It is clever, but it is not monumental, and the *tour de force* has been accentuated most deplorably by the atrocious tinsel ornament plastered over the stone work. As Wren left it it was somewhat strange, but it was constructive, and must have looked much solider in the bare stone.

But I am getting away from my point: my speculation as to the Wren method of design. And it is a more interesting speculation than usual because of the great amount of work he did and the relatively short time in which he did it. In amount it is comparable to that done in the larger commercial offices in this country. I will have to italicize that word *amount*.

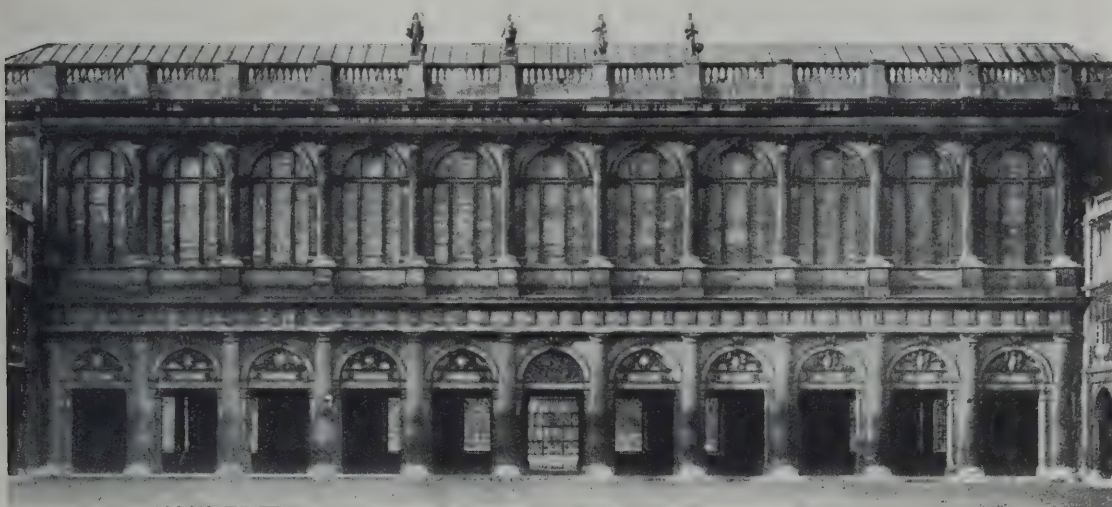
*Wren :
A Personal
Estimate*



WEST (RIVER) ELEVATION, TRINITY COLLEGE LIBRARY.

I would not dare to compare the quality, but the amount was comparable. Now, the method in our large offices is said to be efficient; in some ways I suppose it is; the buildings are practical, the drawings very complete and quickly made, and the building is built almost overnight, and is generally hideous. It may be efficiency but it is not architecture. To my way of thinking architecture is as personal a profession as medicine or painting or the church. There are doctors, so called, who have large suites of expensive offices and corps of assistants and trained nurses about and who advertise extensively, but they are called quacks, and when one decides to lose a leg or an appendix or something of the sort, a call is made, not on these gentlemen, but on a distinguished surgeon who himself handles the saw—or the chisel, or whatever it is. And if a portrait is to be painted we go to a man who does his own painting and not to a highly efficient association of scene painters; and we much prefer a parson who preaches his own sermons and not those supplied by a syndicate. In the same way an architect should do his own work personally. He may have, in fact he must have, assistants, or pupils, if you will, but not a manager and a head designer and a score of embryonic designers and a flock of constructionists around with slide rules.

Now, as I have said, my conception has always been that Wren did his own work, the design and the construction too, and for the life of me I don't



*Wren :
A Personal
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EAST (QUADRANGLE) ELEVATION, TRINITY COLLEGE LIBRARY.

see how he did it. Fortunately he had no photographs to refer to, no precedents to follow, and—most important of all—no steel construction that made any fool thing possible. His construction was honest, logical construction, and out of the construction grew his design. I think he must have enjoyed working out problems of construction; he played with it; he had imagination. The crossing of St. Paul's is a very daring flight of imagination, his dome is a masterpiece and some of his spires are wonders of logical construction, as at St. Dunstons. Sometimes his mind was a little too fertile in expedients; he forced a design that was not logical and relied on his ingenuity to get over the difficulties. Take the Library of Trinity College, for example. He had in mind perhaps the Library of St. Mark's, in any event he palpably wanted to use a scheme which divided his building about in two, although this did not fit his interior arrangement. For some reason, probably the demands of the college authorities, he was obliged to provide for a cloister approximately the height of the adjoining cloisters in the quad; the scale of the building he had in mind was so great that he could not use arches merely the height of his cloister, and so he calmly filled in the spandrels and put his cloister ceiling at the impost line; and he had nerve enough to repeat this expedient in a slightly different form at Hampton Court. It is not a success, in fact I have no patience with those who call

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the Library one of Wren's best works. I think it one of his worst, that is to say the front of it; but the back is remarkable. Gaining a greatly increased length by the two pavilions which cover the ends of the side buildings in the quad, it is of monumental proportions, and the relatively small windows into the cloister give a massiveness to the basement and a strength and simplicity to the whole composition that has seldom been equalled. And the setting is superb. I wish the compilers of Wren's works would publish the back and not the front of Trinity Library.

And yet, somehow or other, I cannot help feeling that the peculiar arrangement of the front of the Library was forced on him. It does not seem reasonable to think that a mind like Wren's would start with such an unreasonable scheme, nor do I think he would have made such a bare, uninteresting, unconstructional freak as the flat ceilinged cloister unless he had been compelled to do it. It may be that after his original scheme was well developed the college authorities demanded a change in level, and Wren, fertile in expedients, hit on the dropped floor idea, and afterwards defended it because he did it. And an added reason why he could not have had this scheme originally was the fact that it was a paper scheme; on a line drawing it would pass, but a constructionist such as Wren would have thought of it only as an expedient. I am not condemning expedients. Some of the greatest successes in architecture are expedients. The Pan Athenaic frieze of the Parthenon was an expedient; the triglyphs on the inside of the portico would not work out in agreement with those of the exterior; others had tried to make an agreement with ill success, and so Ictinos frankly gave up the triglyphs altogether and substituted a continuous sculptured frieze and thereby created a masterpiece; but it was an expedient. And one of Wren's many successful expedients was in the recessed porch of the Ashmolean in Oxford. There was little room for steps in front of this building whose floor was fixed at a considerable distance above the grade, and so the steps were recessed within the porch in an entirely novel and charming manner. In point of fact the little front of the Ashmolean is one of the best things Wren ever did. I believe there is some doubt whether he actually did design it, but unless I can be shown undoubted evidence against it I prefer to believe that he did.

Wren was essentially a monumental architect; he was at his best in big work, and his interiors, with the exception of St. Paul's, are not nearly as

good as his exteriors. Indeed this failing is common to most of the designers of that period; none of the interiors of the London churches, for example, can compare with the exteriors of them, even taking into consideration the havoc wrought by the restorers. But with regard to Wren's ability as a monumentalist, I have always regretted that he had few chances to develop a really monumental composition as a whole. If St. Paul's, for example, had not been rebuilt on the old site in a congested part of the city, what a good time Wren would have had in developing proper approaches! He might have done for the London church what Bernini did for St. Peter's. The one chance he had at Greenwich was very wonderfully handled, and in a most original manner, though I always felt it was never completed as he would have like to complete it. I have always felt that he intended, on the central axis between the two domes, something more dominant than the small house that Inigo Jones built for Queen Henrietta Maria. The grouping of the side buildings and the location of the domes are marvels of composition, and the composition is entirely original; in point of fact, the great, outstanding feature in Wren's work is the originality of it. No two of his designs are at all alike, the scores of churches he did all at one time are absolutely distinctive, and all have some novel features; out of small and often curiously shaped plots of ground he developed logical plans with the greatest ingenuity and with the greatest facility. In his scholastic work and in his additions to Hampton Court he so ordered his designs that perfect harmony existed between the old and the new. He was able as few have been to invest the commonest and poorest materials with an interest and charm peculiarly his own; he lived long and accomplished much, and well deserves his monumental resting-place with its simple but proud legend.

*Wren :
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THE HOUSES OF PARLIAMENT AS EXISTING (ABOVE)
AND (BELOW) MR. SHAW'S DESIGN.

A FORTUNATE YOUNG MAN.

By CHRISTIAN BARMAN.

IT will be conceded by everybody that architecture offers about the most arduous career for which a man could think of entering. Not only does it require a very comprehensive and prolonged course of training : the materials out of which its masterpieces will be fashioned are the most cumbersome and the most expensive in the world. It has, therefore, been all the more gratifying to note, during the last month or so, the sudden rise into prominence of a young architect who cannot to my knowledge boast a single executed work of importance. Certainly the name of Shaw is not unknown to devotees of noble building ; but the only architects of that name of which I myself am cognizant are the author of the Piccadilly Hotel and a somewhat lesser man who, I am informed, is responsible for the design of a public-house at Ealing.

Mr. George B. Shaw's design is here shown in a photograph which it was possible to secure without inconvenience to the members, the House being fortunately in recess. Before scrutinizing it for subtler qualities of composition it will be well to glance at it from the utilitarian side. Mr. Shaw is to be congratulated, first of all, upon a design of uncommon structural soundness. It is not the first time that the Houses of Parliament have been the subject of proposed alterations, and the scheme before us compares more than favourably with an earlier one, propounded by the notorious Fawkes, which was heavily criticised for failing to consider the possibility that if the basement were removed the entire building would stand in great danger of collapse. Nor has Mr. Shaw neglected what architectural writers call 'truth to programme.' What, in point of fact, is the purpose of the upper portion which he condemns? In the eleventh chapter of his *Essay in Defence of ancient Architecture*, Robert Morris informs us that 'sleep and study are the most usual allotments of this storey.' Mr. Shaw has, I am in no doubt, done wisely in proposing to relegate this latter occupation to the library, the very name of which ought to have suggested a similar course to the architect of the building ; and as for the former, what place could be more delightfully appropriate than the front benches of the House itself?

But it is when we come to examine the knowledge of composition which is evident in Mr. Shaw's design that we are struck with the profundity of its author's insight. Indeed, the co-ordination into a pleasing façade of two stories of approximately similar height and consequence, such as the first and second floors of the building under review, has always been one of the architect's most harassing problems. In many cases his only resource has been to invest one of the two with a fictitious importance: a remedy against which the charge of insincerity has frequently been levelled. Mr. Shaw has devised an admirable solution to the difficulty, but his design is to be commended for yet weightier reasons. 'Any association consisting of only two things,' says Mr. Trystan Edwards in his admirable work, *The Things which are seen*, 'seems to invite the act of severance. . . . While a plurality has always a certain measure of unity, duality is the very opposite of unity—it is itself the very soul of disunion.' The italics are the author's. It has often been argued that the moral and political sentiments of an artist are the only things to which any importance should be attached. Whether that be true or no, a clearly marked tendency of that nature has no doubt contributed to the general approbation with which Mr. Shaw's design has met. Its felicitous composition is due—in part if not wholly—to a desire for unanimity within the Government that could hardly be overpraised. I need not remark that the existence of this desire is but another proof of the comparative youthfulness of the person who is able to entertain it. Suffice it to say that it forms the culminating virtue of Mr. Shaw's design. It would be great without it, but its greatness would be more exclusively technical. My last words will be in the nature of a warning. It would be as fallacious as it is easy to pursue the political interpretation of the design beyond the point at which I have left it, and to seek a further shade of meaning in the choice of the *upper* storey for demolition. This choice I have already justified upon eminently practical grounds. The squeamish have indeed gone so far as to suggest that Mr. Shaw's reference to the monuments in Westminster Abbey argued a disrespectful attitude towards the powers that be. But what are Mr. Shaw's words? He hints that a list of the tombs of our national celebrities would be eagerly consulted by the average Bolshevik firebrand. Surely no more scathing indictment of Bolshevism as the ruthless enemy of civilisation has ever been made in the public press of this country.

CRITICAL REVIEWS.

CIVIC DESIGN.

SIR CHRISTOPHER WREN, first Fellow of his College, All Souls, then professor of astronomy, Doctor, President of the Royal Society, architect of Saint Paul's, and designer of perhaps more notable buildings than any man who has either preceded or succeeded him, was also, it should not be forgotten, a town planner. In Wren's time town planning was not the recognized profession that it is to-day ; and the designers of plans for the rebuilding of London after the Fire had little more than their own inventive genius to guide them in their work. Such plans were prepared not only by Wren but also by Sir John Evelyn, Robert Hooke and others, and it is by a comparison with these that the high technical skill of Wren's plan is best understood. It is a plan which excites more and more appreciation the more closely it is examined.

What should we think of a modern architect who had like Wren gained some notoriety outside his profession for inventing a pen that would produce two copies at the same time, or who had made a reputation in surgery for successfully performing an operation involving the removal of nameless digestive organs from the interior of a dog? We should with our modern specialized training and outlook consider that such a man must necessarily be either a failure as an architect or at best an architectural freak. But Wren was neither ; he was simply an ordinary man with a prodigious intellect, a wide appreciation of human interests, and a confidence in his own ability which by men of meaner intellect was often mistaken for pride. His peculiar genius lay perhaps in the remarkable way in which he recognized every factor in a problem. There was not a facet in the sphere of human endeavour that escaped his notice. And whilst as an architect his imagination conjured up fantasies with a poet's richness of vision it was with the skill of a man of science and a technician that he was enabled to convert these fantasies into actual concrete things. Had he been living to-day he would have been pre-eminently a town planner ; for this employment, of all others, is the one which calls for a wide angle of vision. His town planning work however is, so far as is generally known, confined to the preparation of his plan for the

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rebuilding of London after the Fire, and although the grouping of the parts of such great buildings as Greenwich and Chelsea Hospitals would be considered to-day as problems calling for architectural town planning of a very high order, and although his lay-out at Kensington Gardens may rank in breadth of treatment with the lesser works of Le Notre, at the same time his plan for London stands alone.

The main lines of the plan—its approaches from Fleet Street and London Bridge, its sites for the Exchange and Saint Paul's, the length and breadth of its river-side quay—are well known; but as to the details of the plan, the peculiar shapings of its traffic crossings, the relation of its thoroughfares both with one another and also with the environs outside the scheme, these and many other points of interest are not so widely appreciated.

First of all then let us examine the shaping of his piazzas and street intersections, comparing them with similar features known to us say in Paris or in Renaissance Rome. Perhaps their most striking quality is their absolute simplicity and freedom from affectation of form. Take the piazza in front of Saint Paul's. Here he might well have been tempted to develop a Place de la Concorde, a 'circus' or a 'horse shoe' approach similar to that of Bernini in front of Saint Peter's at Rome. But instead, whether after much thought, though more likely with a direct instinct, he gives it the simple triangular form which naturally results from the converging of two great highways. It is as impossible to understand the workings of his mind as it is to assume that he meant this or that. But we realize that in restricting himself to the only natural shape that such a convergence to two ways can result in he has obtained a feature which explains as no other shape could do the major importance of the two great highways, whilst St. Paul's placed at the intersection becomes not the climax of a scheme but the guardian of the great approach.

Perhaps one of the most important rules that have ever been laid down by theorists in architectural design is that which requires in a great approach to a climax that it be kept unobstructed. His difficulties in providing a site for his Exchange, and in placing it in a piazza in such a way as not to obstruct his main thoroughfare or thoroughfares, must have given him some trouble, but he overcomes the difficulty in a way that is almost amazing in its simplicity. He provides duplicate piazzas, and places his Exchange betwixt the two. Again he is faced with a difficulty in the symmetrical

balancing of the four ways leading to the 'entre-cour' of his London Bridge. The approach from the Exchange is the most important of the four, and a careful examination of his plan shows that he does not hesitate to exchange balance for symmetry, and also to give this particular thoroughfare extra width. That he has widened this road, and at some loss to symmetry, appears to have been unnoticed by Gwynn, a town planner who in the middle of the eighteenth century published a beautiful engraving of the plan of Wren. Whether it was that Gwynn noticed the difference and regarded it as a draughtsman's error or whether he tried to improve upon the symmetry of Wren we are unable to say, but certainly the point was missed. Another point in Wren's plan evidently not appreciated by Gwynn was the importance he attached to the preservation of what was virtually a bye-pass road from Bishopsgate via Broad Street to Aldersgate and Newgate without passing the Exchange. *Critical Reviews*

There is an unwritten law in town planning that buildings of such unique interest as churches and town halls require for their correct disposition sites which are the climax of vistas, and which are practically closed in on three sides. It is only after minute examination of Wren's plan that we realize what importance he attached to compliance with this law. Altogether in Wren's plan for London is found an example of town planning which contains perhaps a greater variety of successful solutions of difficult æsthetic problems than is to be found in any other plan that we remember having seen.

S. D. ADSHEAD.

ARCHITECTURE.

THE BEST MEMORIAL TO WREN.

IF we were to consult the wishes of Wren himself, what kind of memorial should we erect in order to immortalise him? The answer is not far to seek, for it is suggested in the epitaph on Wren's tomb-stone in St. Paul's Cathedral, the epitaph which he composed himself—*SI MONUMENTUM REQUIRIS CIRCUMSPICE*. This is nothing less than the expression of a desire to remain in his work and a statement of his conviction that such a memorial was adequate. And we are doing no violence to the sense of this inscription if we interpret the word 'circumspice' as 'Look round not only at St. Paul's but have a regard also for the other works that bear my imprint.' Of these other works the nearest to St. Paul's are the City churches, several of which are now threatened with destruction, and it will perhaps be in accordance with the general purpose of a bicentenary celebration in honour of Wren to consider whether, even at this late hour, some new argument may be advanced which will influence the judgment of those who have it in their power to preserve or to demolish these unique monuments of architectural genius. Fortunately many of Wren's master-pieces: Hampton Court, for instance, Greenwich and Chelsea Hospitals, Christ's College Library, Cambridge, appear for the present to be safe. St. Paul's Cathedral, of course, occupies a much more valuable site than do these others and its position is to that extent vulnerable, and a Commission of ecclesiastical economists could make out a very strong case for its destruction. It might be urged with considerable force that the venerable Westminster Abbey is quite sufficiently commodious to be the seat of the most solemn national ceremonial; and there is really no adequate reason why, at great cost, we should maintain two such shrines, each claiming to be, in a sense, national. If necessary, some of the tombs at the Abbey could be removed to make room for the bones of the illustrious men now housed in St. Paul's crypt. But there is no need to follow this train of thought any further. To a council of financiers the foregoing arguments would carry great weight.

The considerations which may be urged in defence of the City churches are both particular and general, and they can best be developed as a com-

mentary upon the actual proposals contained in the *Report* of the City of London Churches Commission of 1919. The difficulty is that there are now forty-seven City churches and only about 13,000 residents. The day population, however, is considerably over 300,000. According to the normal standard which governs the ratio of the number of churches to residents, the locality has more places of worship than appear to be necessary. The Commissioners consider it desirable, therefore, to sell some of the valuable sites and devote the money thereby obtained to 'the endowment and the increase of endowments of benefices in the Metropolis,' that is to say to supply the deficiencies in the church accommodation in the outlying districts. The doomed churches are—in East City, All Hallows, Lombard Street; All Hallows, London Wall; St. Botolph, Aldgate (except tower); St. Katherine Coleman; St. Clement, Eastcheap; St. Dunstan in the East (except tower); St. Magnus the Martyr (except tower); St. Mary-at-Hill; St. Mary, Walworth; St. Michael, Cornhill (except tower); in West City, St. Alban, Wood Street; St. Anne and St. Agnes; St. Botolph, Aldersgate; St. Dunstan in the West (except tower); St. Mary Aldermanbury; St. Michael Royal (except tower); St. Nicholas Cole Abbey; St. Stephen's, Coleman Street; St. Vedast (except tower).

It will be sufficient for the present purpose if I quote from only two paragraphs of the report. In paragraph 15 it states: 'We have gone carefully into the question of the architectural merits, the historical associations and the topographical advantages of the several churches, and we have come to the conclusion that those named in the list might well be removed.' And in § 33, 'Twenty-one churches (of which only eight remain) survived the Fire, chiefly in the East and North-East. *We do not propose the removal of any of these eight!* . . . Our list for removal has been arrived at by a process of careful sifting. We have considered and analysed the opinions of the various authorities whom we have consulted, and while we have left some churches of no architectural merit for special reasons, we have not recommended the removal of any which we understand to have great architectural merit or special antiquarian associations.' And in the same paragraph these ominous words are to be found: 'We have intended to leave ample provision for services and religious purposes of all kinds, for places of private devotion and of quiet retirement, for lecture halls, and for all other uses, and we believe that those which we leave will amply supply all those requirements.'

Critical Reviews *It is indeed possible that as time goes on, and with better rearrangement, even the number which we have left may be further reduced.'* That one may well believe! Having tasted blood, having nibbled once with success and apparent public approval, they will nibble again, until the residue of the Wren churches appear scarcely worth saving. They will be the symbols of a defeated cause, and people will say, 'What a pity, but it is fate. We must move with the times.'

Yet one is perhaps entitled to ask whether there is not an element of effrontery in the statement that the Committee of the London Churches Commission has 'not recommended the removal of any churches which we understand to have great architectural merit or special antiquarian associations.' It is one thing to bow to stern economic necessity, but quite another to set up the pretence that a rigid cutting down of expenditure will not in this instance result in the destruction of much architectural beauty. But, alas, the commissioners have a glib answer to all criticism, for they can tell us that art is entirely a matter of taste and that they do not consider any of these particular City churches to be beautiful.

The present generation may now be paying the penalty for not having successfully assailed the authority of Ruskin who has moulded the architectural opinions of almost the whole of the class of 'educated men' now arrived at middle age. As everybody knows, Ruskin coined the phrase, 'The foul torrent of the Renaissance'; and were not the works of Wren part of that 'foul torrent'? That this surmise concerning the architectural standards of the commissioners is a correct one (I must make an exception of Lord Hugh Cecil and Sir William Collins who signed minority reports) is borne out by the statement, quoted above, that they do not propose to remove any of the eight churches which survived the Fire. These are, of course, mediæval churches, and thus they do not come under the Ruskinian ban. Moreover, popular sentiment is always more easily moved by matters of archæological or romantic interest than by considerations of art. The ugliest house has a good chance of being preserved if only it can be established that some noted person lived there, but formal beauty (such as the incomparable Regent Street, for instance) will find few defenders when its existence is threatened. I will venture upon the statement that if these City churches had all been in the Gothic style, genuine old Gothic of the

thirteenth and fourteenth centuries, whatever was the 'economic necessity' the members of this Commission would never have dared to put forward such destructive proposals. The same influence which has saved 'the eight churches which survived the Fire' would have saved them all. Let us for a moment consider the actual financial facts as set forth in the Report. The estimated yield of the sale of the sites of the nineteen churches is £1,695,600—admittedly a conservative estimate—to which must be added an income of £6,319 a year that is now expended on these churches. This represents altogether a capital sum of about £1,800,000. Let us assume that the Church is in urgent need of £2,000,000 to carry on its ministrations in the metropolitan area. Can it be seriously contended that the power of appeal of the Church is so small that it cannot raise this sum from the vast body of its adherents, among whom are to be found a substantial proportion of the richest men and women in the Kingdom? But of course the psychological explanation of the whole matter is simple enough. It is but human to wish to take the line of least resistance. To obtain the necessary money by the sale of the sites of City churches is so delightfully easy, to obtain it by any other means would entail arduous labours prolonged over a period of several years. But there is one consideration which should carry great weight with the learned and distinguished men who direct the policies of the Church of England. This Church claims to be national, and its historical church buildings it holds in trust for the nation. And whatever may be the narrow legal position with regard to rights of disposal of church buildings, the fact remains that millions of Englishmen who are not communicants of the Anglican Church regard the cathedrals and churches with a sense of pride and personal possession, and I believe this particular feeling to be most strongly entertained in the case of St. Paul's Cathedral and the City churches of Wren. There is nothing in the least sectarian about them, they express a benign catholic spirit and belong essentially to a Church which has entered into the heritage of ancient learning. And common religious instinct must be offended at the prospect of the demolition of exquisite monuments which are a continual protest against the supremacy of the commercial ideal. Some of these Renaissance spires have a distinguished beauty never in any single example attained in Gothic churches. The mind of Wren was English through and through and a nobler and more gracious mind than was the type that fashioned the architectural monuments of the Middle Ages.

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The Church of England, in destroying his works, will injure herself also. There is one more matter that may perhaps be referred to before this article is brought to a close. In the Commissioners' Report it was suggested that a certain number of City benefices should be left as sinecures, so as to provide 'posts for learned clergy who may study and teach, free from parochial and pastoral cares.' This seems an excellent suggestion, and it provides a quite sufficient practical reason for maintaining as many of the City churches as possible. The Report goes on to say, however: 'In these days so few Fellows of Colleges and Masters in Public Schools present themselves for Holy Orders that a main supply of learned clergy has almost ceased.' Yet it seems probable that the Church could muster forty-seven learned clergy to hold the City benefices. This would be a happy solution of the problem of the Wren churches, for if these clergymen were really learned they would presumably be learned in architecture as in other matters, and their influence would be paramount in all questions which concerned the preservation of the City churches. They would certainly not permit a public statement that the particular nineteen churches now doomed to destruction by the City of London Churches Commission 'have no great architectural merit.'

A. TRYSTAN EDWARDS.



CRAFTSMANSHIP.

BEFORE considering the work of Sir Christopher Wren in its decorative aspect it will be well to glance at the general character of the work itself and the conditions which produced it. The Renaissance, which Wren may be said to have Anglicized, was something considerably more than a change of style in architecture—or any other art ; it was a movement, with religious, political and social implications, affecting the whole of civilization. Not least in the relation between art and industry. It was, though the worst effects were not immediately perceptible, the beginning of that unfortunate separation of the craftsman into the artist and the artisan which our Design and Industries Association may be regarded as an effort to diminish. Many causes contributed to this change. For one thing, to go back a little in time, it is evident that one effect of the Reformation must have been to throw a great many craftsmen, painters, carvers, glaziers and metal-workers, out of employment. In this country Puritan zeal discouraged the arts generally, and the Restoration profoundly changed their direction by substituting an aristocratic for a democratic demand. To a great extent the arts became, as they had not been before, luxury trades.

Apart from all these changes in the general character of art and industry, there was the direct influence upon them of architecture, 'the mistress art,' itself. Renaissance architecture involved a different system of building. Whether the 'architect,' in the sense of the designer of the building, can be said to have existed before the Renaissance is an academic rather than a practical question ; there can be no doubt that, with the Renaissance, he became enormously more important. The Gothic cathedral may have been 'designed' by one man, but it was, in effect, a collaboration of craftsmen whose constructive and decorative functions were so closely interwoven that it would be difficult to say where the one ended and the other began. It is impossible to look at a Gothic cathedral and not to feel that a good many of the constructive problems, affecting the design itself, were solved by the way. The Gothic cathedral, in fact, may be said to have grown to its design, achieving architecture through mastery of building ; the Renaissance cathedral was architecture, the work of the architectural designer, sub-

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stantiated by building. Perhaps the best way to bring this home is to look at the feature of a Wren church which most closely resembles its Gothic ancestor, that is to say, the steeple. Nobody with an eye in his head or nerves in his body can fail to feel that the difference between them is something more than a difference in style or outline. It is a difference in construction, as between the organic and the crystalline, or the dynamic and the static. The Wren steeple, that of St. Mary-le-Bow, for example, stands beautifully in the air, but the Gothic spire definitely 'aspires'—not, let me hasten to say, from greater devotion, for it is unlikely that many of the Gothic builders were more devout than Wren—but from the upward urge of building. The difference, in effect, is, roughly, that between topiary and arboriculture.

These differences are dwelt upon because they really affect the whole question of decorative craftsmanship, quite apart from the differences in the spaces provided for its application. The very nature of craftsmanship, in all the arts, was changed by the Renaissance—using the term in its full implications. It became very much more exclusively identified with execution. The 'artist,' in the sense of the designer, had begun to detach himself from the workman, pretty much as the architect had detached himself from the builder. One very important consequence was in the treatment of actual materials. The difference is not easy to make clear in words, but it will be apparent to anybody who turns from a Gothic rood-screen to a panel by Grinling Gibbons. However naturalistic the ornament in the former, it is, finally, a compromise between the forms attempted, the nature of the wood, and the accent of the tool employed—Ruskin's 'capacities of the material and ease of the workman' made manifest; while in the work of Gibbons you are aware of nothing but the forms and their arrangement. In the one the design grows out of the execution, but the other is, so to speak, designed and then executed. The comparison that comes into my mind is that between the 'interpretative' wood-engravers of the nineteenth century and the old makers of woodcuts. To the former the wood was not more than a convenient substance for engraving and printing, while in the work of the latter, cut 'on the plank,' you feel the very life of the wood in the printed design. There is no indication in the work of Gibbons that he regarded wood as anything more than a convenient substance to be carved in as close an imitation of natural forms as the amenities of the design would allow, and he liked it all the better if it cut like cheese.

His artistic ideals are plain in the story of his discovery by Evelyn in an 'obscure place' near Deptford, carving 'that large cartoon or crucifix of Tintoret,' for which he wanted £100. Evelyn showed it to Charles II., but, while he was nibbling, a 'French peddling woman' began to find fault with the work, 'which she understood no more than an asse or a monkey.' However, 'His Majesty's Surveyor, Mr. Wren, faithfully promis'd me to employ him.'

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The fortunate results are to be seen in such things as the magnificent choir-stalls and organ-case at St. Paul's, the organ loft and case at St. Lawrence Jewry, the reredos at St. Mary Abchurch, and that at St. Margaret Lothbury, the pulpit at Christchurch, Newgate Street, and the swags over the end arches in the Orangery in Kensington Gardens, to name only the first examples that come to mind. It is impossible to imagine a craftsman who could have come more pat to Wren's purpose than Grinling Gibbons—and the architect was equally fortunate in Tijou, the Frenchman, who did the ironwork at St. Paul's. So far as I know, Gibbons did not leave much work in marble, but the fonts at St. Margaret Lothbury and Christchurch, Newgate Street, are attributed to him; and their bolder relief and more genial taste, as compared with the discreet examples at St. Mary Abchurch and—I think—St. Stephen Walbrook, makes it seem probable that he did them. How far Gibbons worked under Wren's immediate direction is not clear, but it seems likely that, within the main architectural outlines, Wren allowed a free hand to his grace of design, tact in spacing, and perfection of workmanship.

What must be constantly borne in mind is how the church decoration of Wren's day was conditioned by the new broom of the Protestant religion. Except as cherubs—and, of course, in monuments—the human figure which climbed all over the Gothic cathedral appears as little as if the religion had been that of Mahomet. There are, it is true, the figures, by Francis Bird, on the pediments of St. Paul's, but they are used for effect against the sky rather than for meaning. A Wren church interior is, in fact, that of a sermon-hall, and we know from Wren's allusion to a 'vast auditory' in his first design for St. Paul's that such was his intention. Appropriately, the decorations conduce to contemplation rather than inspire devotion. Everything, like the sermon, is pleasantly rationalised, and, as nearly as may be, God and Mammon are reconciled in our City churches. The moral

Critical Reviews atmosphere is that of lawn sleeves rather than copes and chasubles, and Anglican chants rather than plain-song. In the Gothic cathedral, building and decorations are bound together in what I can only describe as a mystical union ; but, except the Dean, there is nothing mystical about St. Paul's. Fortunately, too, and partly on account of the non-committal character of the decorations, both as regards their treatment of the materials and their application to the building, Wren's interiors have suffered little at later hands. Obviously, it is easier to make additions to furniture, or to shift it about, than to graft something on to a living organism. The difference in æsthetic effect is that whereas the Wren interior is matter for the eye, your whole body enters into the appreciation of Gothic, as if you lived in its parts and shared their function. It claims a deeper assent. Consequently, though you may conceivably dislike the whole effect of a Wren interior, you do not get the physical shocks that you do in many Gothic churches from this addition or that. Even as they are now, the interiors of St. Bride, Fleet Street, St. Mary Abchurch—including the angelic choir in the dome by Sir James Thornhill—and St. Mary-le-Bow could hardly be improved. When I went into St. Mary's I was particularly impressed by the effect of the east end as a whole—window, reredos and paintings. Probably at the close quarters which a Vestry meeting prevented, the paintings are not very good ; but, at any rate from the bottom of the church, the total effect struck me as peculiarly 'Greek' in its restraint. Even the monuments, whether contemporary or later, take their place in a Wren interior—as they emphatically do not in most Gothic buildings ; and one could wish that 'robbing Peter to pay Paul' could be interpreted literally as between Westminster and the City cathedral. The contents of the Poet's Corner would not hurt St. Paul's. From Wren's enthusiastic admiration of Bernini we know that his taste in sculpture was fairly robust. Speaking of Bernini, by the way, it is not generally known that Wren designed the pedestal of the Charles I. statue, by Le Sueur, at Charing Cross. If he also designed the sculptured reliefs on the front and back of the pedestal, he came very near in them to the style of the baroque master. The actual workmanship has been obliterated by weather, but the 'windy' effect of the lamenting cherubs in front and the Lion and the Unicorn behind is very like Bernini.

The only things in St. Paul's which really jar upon me are the angels with

trumpets flanking the Melbourne monument in the north aisle. Wren would, I think, have liked the ampler rather than the severer monuments in St. Paul's; would have greatly preferred the Alfred Stevens 'Duke of Wellington' to the 'Major-General Gordon' by Boehm. I will confess that I have never been able to see the Thornhill paintings in the dome; but it is a pity that the Stevens treatment, preserved in the Victoria and Albert Museum, was not adopted. The circular panels divided by a sort of pilasters, suggesting the ribs, are an admirable recognition of structure. We know that Wren complained that the painting of the dome had been taken out of his hands, and that he wished for mosaic. The mosaics and the windows designed by the late Sir William B. Richmond serve their purpose in colour, but in style they suggest an earlier building in which decoration was more closely involved with structure. Personally, I see no objection to framed pictures in a Wren building; and there are several Academicians who could be turned loose with safety in St. Paul's—as they could not in Westminster. Indeed, it seems to me that the work of Wren lends itself peculiarly to the better sort of Academic art; and it is a pity that Dr. Terrick turned down the scheme proposed by Sir Joshua Reynolds. His windows at New College, Oxford, would have been right for St. Paul's. These comments are not to suggest that Wren and the craftsmen he employed did not consider their materials. Nobody can look at Wren's treatment of Portland stone at St. Pauls, or brick at Hampton Court and Chelsea Hospital, and say that he did not appreciate their qualities; but there is all the difference in the world between consideration and the occult sympathy which, whether it proceeded from lack of skill, or imperfect implements, or ignorance of geometry, is felt in earlier building and craftsmanship. This, however, is a matter of period rather than of individual genius; and Sir Christopher Wren was not only a supreme architect, but he employed to perfection the kind of craftsmanship available in his day in the arts of painting and sculpture.

CHARLES MARRIOTT.

CORRESPONDENCE.

G. B. S. AS ARCHITECT.

(*To the Editor of ARCHITECTURE.*)

SIR : If the House of Commons were subjected to permanent instead of temporary petrification, I should be all with Mr. Shaw in his iconoclasm. But it will decay after the manner of all flesh, whereas the horrors in the Abbey will remain after the manner of all marble. If Mr. Shaw will only be patient, Old Man Time will do all that he has been kicking him to do these forty years past—to my personal knowledge—but the aforesaid Old Man won't be hurried, even by G. B. S.

Meanwhile Mr. Shaw can put the fear of God into the Office of Works, and the fear of Shaw into the Dean of Westminster.—Yours, etc.,

W. J. LOCKE.

Villa des Iles, Cannes ; Jan. 17, 1923.

MR ST. JOHN ERVINE AND THE COUNTY HALL.

(*To the Editor of ARCHITECTURE.*)

SIR : I should like to congratulate you on your journal ARCHITECTURE ; it is, I think, a very interesting publication.

It does seem unfortunate, however, that Mr. St. John Ervine should find it necessary to resort to exaggeration in order to make his points. The architects who place their pantry and kitchen on the sunny side, and whose estimates are ultimately doubled in execution, are merely bad architects and certainly not typical of the profession.

He asks later in his article if it was not only the other day that the Members of the L.C.C. discovered that none of the Councillors could be heard in their new Council Chamber. It was not ; the discovery has never been made. There is a slight reverberation due to the fact that the Council Chamber is not finished as I intended, but now that the Councillors are used to the Hall they find little difficulty in speaking or hearing in it.

But I am not wholly at variance with the writer ; I entirely agree with his opening statement.—Yours, etc.,

RALPH KNOTT.

Adelphi Terrace House, W.C.2 ; January 17, 1923.

WREN IN PARIS.

(*To the Editor of ARCHITECTURE.*)

SIR : In view of the interest attaching at the present moment to the life and work of Sir Christopher Wren, I should like to point out that he is often thought to be very English in taste. It is difficult to know exactly what is meant by this pleasant idea but (in so far as English taste is good) it may be more or less true. It is, however, equally true, that Wren was very French. His work is superior to what is characteristically English on that very account. History tells us that Wren never visited Rome, and that the only training he received was gained on the vast amount of work he was commissioned to carry out. Is it not fortunate for patients that doctors are not now allowed to gain their experience in this manner?

Wren's taste, then, is by no means characteristically English. It is too good. The majority of our architects, till quite recent days, have drawn their inspiration chiefly from the coarse and heavy stage scenery of Palladio, said to have been introduced into England by Inigo Jones. This fashion was not developed in England. It was merely debased there. In France, so far as the orders are concerned, they took Vignola as a starting point and truly developed the treatment of the orders, according to their taste for strength or for elegance. Wren, who was un-English in this respect, based his treatment of the orders on the French method.—Yours, etc.,

25, rue Boissonade, Paris ; January 9, 1923.

H. BARTLE COX.

ARCHITECTS AND NEWSPAPER COMPETITIONS.

(*To the Editor of ARCHITECTURE.*)

SIR : There has recently been conducted in a popular daily paper a competition for the design of the best labour-saving bungalow, and I believe some hundreds of plans have been submitted and three prizes given.

All the plans submitted are, I understand, to be published in a book which will be obtainable for five shillings. Many of the drawings are probably the last word in economic planning, and are by architects at the very top of the profession. In the future, if any member of the public wishes to build a bungalow, he can buy the very latest plan for five shillings, and erect a bungalow without any reference to an architect. Or again any builder, jerry or otherwise, can obtain for five shillings hundreds of the best possible designs, and speculate to his heart's content in bungalows from plans by leading architects. Is there any hope for a profession which is so utterly indifferent to its own interests?—Yours, etc.,

N. A. F. HASLEWOOD.

Sudbury, Suffolk ; Dec. 28, 1922.

THE SOCIETY OF ARCHITECTS.

PROCEEDINGS.

THE Annual General Meeting of THE SOCIETY OF ARCHITECTS was held at 28, Bedford Square, W.C.1., on Thursday, January 11, 1923, at 8 p.m. The President, Mr. E. J. Partridge, F.S.I., having taken the Chair, the Minutes of the previous Meeting as published in the *Journal* were taken as read, and were confirmed and signed.

The following announcements were made : Nominations for Fellowship 2, and Membership 4.

ELECTIONS.

The following candidates whose nominations had previously been announced and published were submitted for election under Articles 12 and 17 of the Articles of Association, and were declared to be duly elected :—

AS MEMBERS. IREDALE, ATHELSTAN LINTON, Dana Chambers, Shrewsbury ; THOMAS, THOMAS EDWARD, Exchange Chambers, Holyhead.

RESIGNATIONS.

MEMBER. SMALL, J. W., 104, Hopkins Street, Johannesburg.

LICENTIATE. WINN, T. J. R., A.R.I.B.A., 6, Princes Street, Plymouth.

STUDENTS. CADLE, C. F. E., 106, London Road, Gloucester ; LOWE, J. W., 60, King's Road, Sedgley Park, Prestwich, near Manchester.

DEATHS.

MEMBER. HENDERSON, J. M. D., 1, Holmston Road, Ayr.

STUDENT. CROSS, R. H., Durban, Natal

COUNCILS AND AUDITORS ANNUAL REPORT.

The Report for the Financial Year ended October 31, 1922, was submitted and Mr. George Pitt, of Messrs. Bolton Pitt and Breden, the Auditors, after dealing with points raised, congratulated the Society upon its sound financial policy and position. Mr. Percy B. Tubbs referring to the Society's property in Bedford Square, showed, by a comparison with figures relating to other adjacent property, that the Society had in its premises an asset of much greater value

than the amount at which it appeared in the Balance Sheet. After further discussion and on a motion duly moved and seconded it was unanimously resolved :—

‘That the Statements of Accounts be received, adopted and entered on the minutes.’

Mr. R. Goulbourn Lovell, in moving the adoption of the Report, restricted his observations chiefly to enlarging upon the valuable work done by the Society for many years in enabling the Beaux Arts Committee to carry on the First Atelier of Architecture. He urged those present to impress upon the Council the necessity in the interest of the profession and of architecture of continuing the good work which they had inaugurated and carried on so successfully. Mr. Percy B. Tubbs, in seconding the proposal, gave his reasons for supporting Mr. Lovell’s observations. He also congratulated all concerned on the production of ARCHITECTURE, in connection with which he suggested that a limited liability company should be formed, the whole of the shares of which should be held by the Society, for the purpose of publishing ARCHITECTURE. If this suggestion were adopted by the Council it would in his opinion be greatly to the advantage of the Society from a business standpoint.

The President intimated that the Report was open to discussion, and having reviewed its main features in some detail he invited observations thereon.

After a brief discussion during which a slight amendment to the title of the paragraph relating to the Conditions of Contract Conference was made, it was unanimously resolved :—

‘That the Council’s Report be received, adopted and entered on the minutes.’

Votes of thanks were accorded to the outgoing President (Mr. E. J. Sadgrove) and Members of Council, to the Honorary Auditor, Mr. H. C. H. Monson, and to the Secretary and clerical staff. The Secretary, Mr. C. McArthur Butler, in replying to the latter, intimated that the Council had shown its appreciation of their services in a practical manner by granting an honorarium to each member of the staff.

The proceedings then terminated.

NOTES FROM THE COUNCIL MINUTES.

JANUARY 11, 1923.

VACANCIES on the Council. Mr. L. S. Sullivan has been co-opted a Vice-President in the place of the late Mr. George H. Paine, and Mr. C. F. Norman has been co-opted as an ordinary Member of the Council to fill the vacancy caused by Mr. Sullivan’s promotion.

Honorary Auditor. Mr. George Baines has accepted the position of Honorary Auditor of the Society for 1923 in the place of Mr. H. C. H. Monson, who retired from the office on being elected a Member of the Council.

ARCHITECTURAL NOTES AND INTELLIGENCE.

A LECTURE on the life and work of William Morris will be given by his daughter, Miss May Morris, at Hampshire House, Hog Lane, Hammersmith, on Sunday, February 11, at 7.30 p.m. Tickets for the lecture, the proceeds of which are to go towards the building of a William Morris memorial at Kelmscott, may be obtained from Mrs. Cecilia Sparrow, 43, Black Lion Lane, Hammersmith.



MR. EGERTON SWARTWOUT, whose first contribution to ARCHITECTURE appears in the present issue, is an American architect and author of sufficient eminence to make any but the most summary introduction unnecessary. Since he left the office of McKim, Mead & White a number of distinguished buildings have been erected from his designs. One might mention the Missouri State Capitol, the National Victory Memorial, Washington, D.C., and the famous memorial to Mrs. Mary Baker Eddy, one of the most remarkable of lesser works of architecture in the United States.



MR. RUDOLF DIRCKS, the Librarian of the Royal Institute of British Architects, will edit a volume of essays on various aspects of Sir Christopher Wren's life and work, to be published in connection with the bicentenary memorial celebrations. Sir Aston Webb will write the Introduction, and amongst the contributors will be Mervyn E. Macartney, Professor Beresford Pite, W. Henry Ward, Professor A. E. Richardson, Professor S. D. Adshead, Laurence Turner, Arthur Stratton, Somers Clarke, J. Alfred Gotch, A. R. Hincks, F.R.S., Dr. Minns, Maurice Webb, Sir William Schooling, Arthur Keen and Canon Alexander. The entire profits derived from the sale of the volume will be devoted to the St. Paul's Cathedral Preservation Fund.



A BOOK which promises to be unusually refreshing is Sir Lawrence Weaver's *Sir Christopher Wren: Scientist, Scholar and Architect*, which is due shortly from the *Country Life* Press. The author (to judge by the advance proofs sent to us) deals with his subject in a manner which is sedulously avoided in the compilation of the usual two-volume biographies. 'People who write,' he says, 'get a grossly unfair share of the world's praise, for the relative greatness of men is judged by what writers say of them, and writers are obsessed by the importance of their own craft. It is also true that architecture has been in England an inarticulate trade, and one regarded in our generation as a technical mystery with which we are little concerned.'

AN ARCHITECT'S ANTHOLOGY; V.

ALL are ravished, and in chorus
Cry : What great a thing before us !
Is it that they know so much
Better ? Is my blindness such ?
Is this House then truly great—
Altogether what I willed it ?
And that rush of passionate
Vision, has the making stilled it ?
Is my handiwork then true
To the Pattern that I knew,
That so fired my mind, so filled it ?

HENRIK IBSEN,
(1828-1906)
Brand, Act v.



MORNING—WORKING CARTOON FOR A MURAL DECORATION.
By George Clausen, R.A.

ARCHITECTURE

THE JOURNAL OF THE SOCIETY OF ARCHITECTS

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EDITORIAL COMMENT.

ON the twenty-ninth of March, architects and architectural draughtsmen who wish to be represented at the Royal Academy Summer Exhibition must have their drawings or models delivered unpacked at the doors of Burlington House. By that time another exhibition now about to be opened will, it is probable, have contributed more to the public appreciation of the Mistress Art than the Academy has done since the year of its foundation. The reason is not far to seek. The Architecture Club is a group of people of which only one-third are architects; the other two-thirds, being composed of persons engaged in other walks of life, need not fear to outrage modesty by asserting the pre-eminence of the art for whose renown they are banded together. Not that the Royal Academy is unduly disparaging of the merits of its members and associates. But there can be no doubt that the visitor will receive a very different and much more genial impression from a collection of works of art that has been gathered together by enthusiastic amateurs for his enlightenment and delectation only. And the judgement of these amateurs, expressed directly or indirectly, will carry far more weight than that of an association of producers, however meritorious, however incorruptible. It is fortunate for architecture that it has found a champion who is able to speak well of it with the candour of disinterested approval; it is fortunate for the Architecture Club that the exhibits it is going to put before us are none of them for sale. There is a very human feeling abroad that any attempt to mix business with edification must invariably result in a subjection of the second to the first. In the

Editorial present instance we shall know precisely what to expect, and it seems more
Comment than probable that we shall get it.



THE Architecture Club Exhibition, which will be opened at Grosvenor House on the sixth of this month, takes its cue from the recent exhibition of American architecture, at which the artistic and documentary value of the architectural photograph was conclusively demonstrated for the first time in this country. There is no doubt that a very rapid progress has been made during recent years in the art of photography, and that the exteriors of buildings open up a more promising field to it than, it may be surmised, any other subject whatever. But it is dangerous to go much further than that. The photograph is not a paragon of veracity. On the contrary, any person acquainted with the processes employed in the subtler kinds of pictorial photography, architectural or otherwise, is well aware that the photographic plate is just as susceptible to euphemistical treatment (to name it euphemistically) as the most irresponsible of sable or camel brushes. In portraiture the lenience of the photographer, immeasurably deft, to the symptoms of age has long since acquired for him a reputation which is the envy of roseate-spectacled painters. It is rather strange that we should be far more credulous in judging representations of buildings than we are where our faces are concerned. If our attitude is merely an indication that we are so much more sensitive about the former, so much more anxious to think well of them, it cannot indeed be anything but welcome. But we must welcome it with a reservation. It is not commendable in itself. We have all heard it asserted that a photograph cannot lie. Such a statement may have contained some approximate truth when applied to the old-fashioned *camera obscura* into which the light was admitted through a pin-prick that was practically non-dimensional. It certainly cannot describe the results obtained with the aid of a lens. And whereas a good architectural drawing is composed according to the strictest mathematical principles, and its shadows are projected in an abstract manner that states the anatomy of the building with the most scrupulous economy of means, the successful photograph is produced only

after hours of conspiring with sun and cloud, not to mention a number of subsequent operations performed in the inviolate secrecy of the darkroom. If it is a question of more agreeable qualities, of the charm of seldom-repeated effects, of patient attendance upon a wayward object in order to catch it in a particularly happy and luminous mood, then we are naturally all for the photographer. There can be no doubt that his most distinguished essays in selective impressionism are very pleasant indeed to look at. But what we gain in charm we must lose in truthfulness, for any attempts at accuracy and comprehensiveness of detail in photography most often exercise a disastrous effect upon the æsthetic qualities of the picture.

*Editorial
Comments*



OBSERVANT readers may have noticed a tentative instalment of our Schedule of Building Costs which appeared in our December issue. It affords us a very real pleasure to be able to announce that this feature will, from the next issue onwards, be published regularly ; it is hoped that before long the information at our disposal will allow of a monthly series. Architect readers tell us of the eagerness with which acquaintances, builders as well as architects, have come to them to consult the schedule. We are convinced that lay persons will find it at least as illuminating as these. The rough-and-ready method of costing by which the architect, taking solid and void all together, is able to approximate the price which the builder will presently quote, is here exhibited in all its ingenious simplicity to the eyes of the world. No longer will potential clients need to tremble at the notorious duplicity of the architect. With the aid of a pencil and our schedule he may check the architect's figures from the drawings themselves ; and, provided he can persuade his female relations to let the work proceed without eleventh-hour refinements, there is no reason to think that his resources will be tried beyond the anticipated limit. Architects and others who may be in the possession of the coveted information will earn our gratitude by filling up and tearing out the form of return on page xxii.

THE PSYCHOLOGY OF BUILDINGS.

By ALEC WAUGH.

IF one had, for the rough purposes of a generalisation, to separate into two different schools the direction of modern thought one would, I suppose, be able to defend more or less satisfactorily the statement that half the world thinks that the pig makes the sty and acts accordingly, and that the other half bases its political programme on the assumption that the pig is the product of the sty. Certainly it would be no bad definition of those two extremes of opinion, the *Morning Post* and the *Daily Herald*; though the saner counselling of moderation would doubtless see a measure of truth in both contentions. For even if our environment is of our own making, we are, to a large extent, the products of it. Emile Coué has done more than establish the philosophy of 'Ça Passe'; he has explained the influence on every moment of our lives of unconscious suggestion; he has shown to what an extent we are the creatures of our material surroundings; that, as our minds are controlled and coloured by the ideas of the period in which we live, as our thoughts are directed along certain channels by the chance accidents of our own experience, and as the problems of one generation are different from those of the preceding and succeeding generations—the mid-Victorians being harassed by Darwin's scientific discoveries, the late Victorians in reaction and under the influence of Latin thought, declaring for and against the need for personal freedom and self-expression, and the Georgians, during the war years, defending and attacking the right of the individual to stand above the battle—that as our intellectual development is dependent for its direction on the ideas that are in the air at the moment of our passage, so is our emotional development, that part of ourselves that we designate as character, dependent on its material, its physical setting.

To what extent we are dependent on that setting we hardly realise till that setting is altered—I remember noticing when I was a prisoner of war how remarkable was the moral change effected by a change of physical environment. Private soldiers who had been clean and smart and upstanding, after being for a few days without soap, and without a razor, and sleeping herded together in lousy straw, became the exact replica of the shabby, disreputable

figures that slouch at night-time at street corners. And I can remember, too, noticing the different tone in our prison camp after the arrival from England of parcels with clean clothes. We became different people when we had shed the dirty, verminous clothing that we had had to wear since our capture. It is indeed hard to overrate the importance of good clothes, of the effect upon its wearer of a smart and well-made suit, of the gain in self-confidence and self-respect. And it is a fact, whatever jokes may have been made about eyewash in the years 1914-1918, that the regiments whose buttons shone most brightly upon parade were in action the most effective. The pride of self, that had been inculcated in the barrack square, sustained them in harder trials.

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And it is so with the other more intimate elements in the theatrical *décor* of our life. We are equally influenced by the air we breathe, the sky beneath which our nature ripens to maturity, the beauty and the ugliness our eyes rest upon. As the novels of Alphonse Daudet are steeped in the sunshine of the south and the lazy simple kindness that it engenders, so are the stories of Maupassant children of the mud, the lights, the rain, the gallantries of Paris; and so over the poetry and novels of Thomas Hardy lies the deep shadow of the Wessex countryside. And, among these many influences that tend, unknown to us, to make our lives gay or sombre, deep or shallow, or it would be more true perhaps to say that tend to accentuate in us those characteristics that are gay or sombre, deep or shallow, there are few that touch us more surely, or more closely, than that of the nature of the buildings, the streets, the shops, the churches, among which we live.

In the same way that a sudden sensation of taste or smell will recall a world of associated memories, so will the glimpse through the window of a railway carriage of a gabled roof, a square church tower, a particular shade of sunlight on red brick open the pages of a chapter of which we had almost forgotten the existence; will reveal in relief, in perspective—with an objective reality that at the time it did not hold for us—a facet of the past. The obvious, the superficial reflection on such occurrences would be an expression of surprise that so trivial an affair as the taste of cocoa, the smell of wet stone, the glimpse of a square-towered church, should become a window opening on childhood, a mirror in which we can see ourselves as we were and are now no longer. But probably nearer to the truth would be the assumption that these moments of sight and taste of which, at the time, we hardly more than

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recognised the existence, and to which we attached no value, were an essential part of the framework of our thoughts, and our hopes, and our actions, and that it was from them that what we had come to regard in our lives as personal and important had drawn its nourishment, its colour and its direction. Certainly it can be not out of a mere pleasure of describing scenery that nearly every big novelist has been at such pains to present the *milieu* of his characters and story. It was Flaubert's creed that before describing the life of a butterfly, a detailed examination was required of the leaf on which the caterpillar lived. And Balzac described first the town, then the street, then the house, then the room, then the clothes and last of all the person. And it would be worth discussing whether the classical scholar of some old foundation derives the sense of antiquity, the knowledge that we are parts of a pattern, the threads of which pass out on either side of us, that forms so human, so tolerant a basis for his ideas and his actions, more from the study of Homer and Catullus than from the tranquilising presence on every side of him of old buildings, gothic arches and cloisters and curious quadrangles. British administration, whatever may have been said against it, has been credited always with a genial tolerance, an admirable refusal to be perturbed by trifles, a policy of 'let it pass.' An admirable social lubricant, this characteristic. And I wonder whether it would be too fanciful to attribute a part at any rate of this placidity in the class from which the majority of officers and civil servants are drawn, to the mellowing influence of the school buildings among which are spent their most impressionable years. Some such effect there must be I am very sure. A mind continually encountering the survivals of early generations acquires a detachment from the immediate present that is hardly possible to a man living in a street not one brick of which is more than fifty-five years old. A boy who, on his way from one class-room to another, from the day-room to the cricket field, and the library to the chapel, has always before him the silent grey-brown witnesses of continuity and tradition, cannot help thinking often consciously, and unconsciously times without number: 'all this was going on two hundred years ago and, without any very considerable alteration, it will be going on two hundred hence.' Such reflections encourage a very wholesome detachment from the competition, the vanity, the self-aggrandisement that are bred by an exclusive concentration on the immediate present. In the face of a thing relatively permanent much that would seem otherwise to matter becomes

of imponderable significance. This sense of antiquity is as much a part of such environment as the air that is breathed in it.

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In J. M. Barrie's engaging phantasy *Dear Brutus* the majority of persons are found to remain, in spite of changed circumstances, the same at heart. But this theory, that by different roads we come to the same terminus in the end, is one with which we find it difficult to be in complete agreement. When, at any important crisis of our life, we are called upon to make a decision and when the odds seem equally divided we cannot help feeling that, whichever choice we make, we shall in the end regret. We are bound to be a little disappointed, a little disillusioned. What we have gained will seem of inferior quality to what we have lost. We wish that we could take both roads ; follow them round the corner, see where they lead and, in the light of our experience, return to the crossroads with our decision. We wish it often enough out of curiosity. It is a habit of the modern mind to regard its own life as that of a character in a novel, to be absorbed by interest in itself, and yet by an interest as detached as is the novelist's. And, as the novelist wants to find out everything he can about the character of whom he writes, so does the modern mind seek to study its reaction to every possible combination of circumstances, to enter into the heart of every mystery, every human emotion of happiness and sorrow. One would like to experiment with human nature, and there is one particular experiment I could wish especially to make.

I would have then to be born on the same day two boys, exactly alike in every respect, of the same parents, with the same traditions, the same opportunities. I would send one boy to live in a dark, forbidding Early Victorian house with heavily decorated windows, with elaborate tooling on the portico, with wide solemn staircase. And I would send the other boy to live in a quaint, gabled, seventeenth century country house. And I would like to see how different they really were at the end of fourteen years, to learn how great actually is the effect of environment, and particularly of buildings, on character. Given the existence of such a miracle of coincidence, there are many similar experiments I should like to make. I should like to test the truth of the Jesuit's contention about the first seven years of a child's life. As things are at present he can make these statements and we cannot disprove them. It is the infallible armour of educational authorities ; they can always say : ' you gave us your boy at the age of seven : look at him now at the age of fourteen. See how he has developed.' But seeing that the boy

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is now seven years older it would have been impossible for him not to have made some development ; he would have matured even if he had spent those years as a groundboy at the Oval. And the Jesuit can say at the various stages of a man's life : ' You see ! That is the proof of early influence.' We could disprove this only were we able to show that a similar person with an entirely different education behaved at the crisis in a similar combination of circumstances in precisely the same way. There are many such experiments that it would be great fun to make if we could play with human nature as the gardener with his rose trees. But there are few of which I should await the outcome with greater interest and greater curiosity than that of the small boys in the different houses. We feel intuitively that the psychological influence of buildings on us must be very great ; but how great we cannot tell. We know that our emotional natures, as our bodies, gain sustenance from certain foods. But we cannot say of our emotional nature, as of our bodies, in what proportions the foods should be mixed together.

But it is not only as a medicine, or a poison, that architecture is of such intense psychological interest. It is a mirror in which we see the tastes and characteristics by preceding generations. There is perhaps no deeper human instinct than that which seeks to perpetuate its species ; it is to this instinct that those other instincts of home and self-preservation are corollaries. And, as the human mind grows subtler, the place of this primitive need to fence round and guard what is one's own is taken, to a large extent, by the longing to leave behind a memorial that is at the same time more personal and less personal—the longing, that is, at the same time to influence posterity, to address an unborn generation, and to remain for it a reality. And it may well be that in no way shall we speak of ourselves more clearly, more certainly ; in no way shall we more profoundly reveal ourselves to the men and women of the twenty-first and twenty-second centuries, than through the buildings that, for purposes of convenience and display, we are flinging up so recklessly, so haphazardly, about us. Of the poems and the plays, the pictures, the music and the novels that we are producing in such profusion—it is inevitable that only a very small proportion will be of interest, or indeed for that matter available. Contemporary political thought and its resulting bills and measures and defences will be as obsolete as is to-day the policy of Gladstone. And our points of issue in religion and morality will doubtless be the occasion for music-hall derision. But our buildings will be there and as, to the majority

of us to-day, the sense of Augustan repose and polish and formality is most easily suggested by the rectangular windows and low lines of London Squares ; and as the vulgarity, and the pretentiousness, solemnity and solidity that were the worst characteristics of the Early Victorian age are forced continually on our attention the elaborate porticos and columns, the theatricality of over-decoration that obscured for us so much that was at that time excellent and that makes us exclaim contemptuously ' How typically Victorian,' so we shall too in our turn be judged.

To forecast that verdict is a task that ill becomes a layman. It is dreadfully easy to throw dust into the air and declaim a departed glory. And it is as foolish to expect an architect to design streets in an eighteenth century manner as it is to ask a twentieth century novelist to write in the style of Fielding. We must write in the idiom of our own time. And, as there is a bad and a good style in modern writing, the nature of that badness or of that goodness being the particular stamp of our period upon us, so is there a bad and a good style in architecture. But I must confess, with all the possible reservations that are beholden to a layman writing of a subject of which he possess no technical knowledge or experience, that at times I am beset with uncomfortable misgivings, that I ask myself whether the good style is not being concealed in isolated experiments, and that the bad style alone is particularly reserved for the erection of conspicuous and formidable institutions.

As I am carried on the top deck of a 'bus down Oxford Street and see, at the end of that avenue of brightly decorated windows, the majestic façade of Peter Robinson's emporium and consider how it dwarfs the circus it surveys, and when I see from the top of Regent Street, far down beyond the jagged rows of roofs and chimney stacks, the lovely low-roofed curve that the demands of utility are busy condemning as a piece of unserviceable decoration, I grow a little wistful, not so much because a beautiful thing is being taken from us, but out of a distrust as to what manner of buildings will take its place. I look nervously into the future. I see a young man, his coat and waistcoat flowered with the brocade of early twenty-second century fashion, being borne in whatever form of locomotive the young blood of that period elects to honour. I see his eye resting contemptuously on this jagged mosaic of ill-assortment. ' They made that mess,' he will say to his companion, ' in the beginning of the twentieth century.' I am afraid that of the Georgic

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poets and novelists he will be as ignorant as the majority of us are to-day of the obscure contemporaries of Wordsworth ; that he will find a history of our political practices as tedious and as corrupt as those of the other periods with which he has had to acquaint himself for the satisfaction of his university examiners. He will be merely interested, casually, in his spare time in the form life took in 1923 for the average man and woman, and, as he will have inherited from us the agreeable vice of laziness, he will favour the short cut ; he will be content to contemplate, to absorb the atmosphere of our public buildings, and I am more than a little afraid that as he passes through Regent Street to Oxford Circus, he will shudder, as we do when we wake from a bad dream, with the shudder that becomes a smile with the slow reassurance through familiar objects of an averted evil. And he will laugh and point to the façade of Peter Robinson's, saying ' Typical Twentieth Century ' !

DECORATIVE ART AT THE ROYAL ACADEMY.

By GRACE E. ROGERS.

THE axiom that a work of art must be judged on its own merits cannot apply when it has to be subordinated to some particular environment, not only through its application to a given construction, but in its very technique and materials. If one of the objects of the Exhibition at Burlington House be to draw public attention to the part that the Arts and Crafts play in such relationships—and we are informed that it is—it signally fails in making that service sufficiently obvious to the public mind. Detached designs, even when plans for some projected buildings are supplied in which the intended place of such designs is indicated, interest us merely as individual specimens of work, and in many instances their quality of tentativeness and indecision reveals a doubtful appreciation of that intention on the part of the artist. Certainly few of the sculpture exhibits appear to have any vital relationship with architecture—generally no more, indeed, than the majority of the monumental pieces superimposed on our public buildings. On the whole it must be regretted that some place was not devised to provide an efficient and concrete illustration—a room or two, shall I suggest? devoted to one specific end, where the exhibits might have been arranged as though they were decorations designed for their surroundings,—a plan which offers some degree of practicability. For it cannot be emphasised too strongly that if the desire be to restore to art the place it held in the Renaissance, ‘where it was recognised (I take my cue from the Exhibition hand-book) as an essential expression of the religious and social life of the ordinary person,’ not only must the artist himself return to something of the religious estimation in which he held his craft at that period, but facts must also be presented in such a way to impress and stimulate the imagination of the ‘ordinary’ person who is now accustomed to regard art as a means of providing some pleasant but quite dispensable accessory to his life.

Much of the mural painting, having been executed specially as suggestions for War Memorials, has done former service in the 1916 exhibition. The decoration by Mr. Charles Sims, R.A., entitled *Crafts*, is an ambitious piece of work which registers certain facts connected with its title, incidentally

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offering an excuse for several studio studies scattered over the canvas in Michael Angelesque attitudes that display considerable dexterity on the part of both model and artist. The lunette of Mr. George Clausen, R.A., *Ancient Arts*, is executed in wax-medium instead of the usual oil-pigment. With its clear, soft-toned effect this is indeed an excellent medium for the decoration of a smooth surface in temperate climates. The variety of exhibits by Mr. Anning Bell, R.A., demonstrate to some extent his remarkable versatility. But whatever merit all these may bear as individual paintings, they scarcely offer satisfactory practical solutions; for buildings are seldom, we know, designed as adjuncts to decoration.

The lunettes of Mr. Frank Salisbury designed for the Liverpool Town Hall scarcely need comment. They are utterly mediocre in spirit and conception. The work supplied by Mr. Sigismund Goetze—his solution of the somewhat trying wall-spaces of the Foreign Office does indeed maintain some sort of consistency with the nature and purposes of the building—for the altar screen, St. Stephen's Church, Avenue Road, suggests a violent attempt to explode the canons of taste and fitness—to say nothing of canons of another order! I incidentally overheard the mother-of-pearl haloes of the adoring angels acclaimed as 'wonderfully inspiring' by a couple of ladies standing by,—which may serve the double purpose of demonstrating 'matter (and inspiration) out of place,' and also, perhaps, the occasional lapses to which hanging committees are subject. I am quite sure William Morris would have 'damned' it thrice.

The other extreme is achieved by Mr. Glyn Philpot, A.R.A., in his scheme for an Altar of the Sacred Heart, sympathetically conceived and executed with consistent dignity and restraint, though in allegiance to that Renaissance convention which regards sculpturesque effect as essential to the nature of architectural decoration. In any case it can have only the least semblance of success in so far as it aids, or does not conflict with, the true architectural features of the building, except where that building has been designed in co-operation. It is, on the whole, a matter of doubt whether the function of painting be to take the place of sculpture. With reference to that peculiarly primitive conception which carries on, consciously or unconsciously, a traditional application of colour to a symbolic purpose, it may be argued that at the present time, when such symbology has lost its appeal, it remains a dead formula—crude and altogether deficient in vitality.

Among the many artists whose work has something of a primitive crudity in colour perception I may cite Mr. F. Cayley Robinson, whose war memorial for Heanor Secondary School has an unpleasant unevenness in the distribution of values which creates disturbing patches—a fault that is singularly common.

One of the least satisfactory schemes is the result of the collaboration of Mr. A. C. Blunt, Mr. Percy Connard, A.R.A., and Mr. Butler, the architect, for the interior of a room—if it is to be taken seriously as such—where the painting cuts into the wall, not only destroying the essential characteristics of that wall, but the features of the room itself, in which is introduced an illusion of arches revealing a Watteau-like vista beyond, and niches sheltering parrots or suspended monkeys. Presumably it is a reception room—we wonder if psychology would furnish an explanation for a scheme providing so many means of escape. There is even one over the fireplace. Miss Ethel Walker, with her perhaps somewhat ‘ sketchy ’ examples executed in fresco (see fig. 1), shows a truer comprehension of the essentials of mural painting. So does Mr. Ernest Jackson, another of the more successful in this medium. The fresco method, which has the tremendous advantage of becoming one with the substance of the plaster itself, requires very skilful handling, for the paint must be applied while the plaster is wet, which makes direct and deliberate work imperative. The paintings for the Council Room of a Ministry of Fine Arts, by Mr. A. K. Lawrence, executed in the same medium (see fig. 2), is also finely adapted to the architectural setting.

In touching but briefly upon the vital matter of methods and materials, I would say that the tendency to experiment in the more durable mediums—such as fresco, tempera, wax and mosaic—is significant of an increasing recognition of the unsuitability of oil, which had come to be more frequently employed because it allows the artist to express himself with exceptional freedom and to produce a certain richness of effect which, however, in its application to mural decoration, is not altogether desirable. The test of time has proved that, although the Van Eycks were past masters in the art of obtaining in this medium a durability the secret of which has more or less perished with them, inevitable darkening takes place in oil pigment, and a gradual change of colour—a defect that is common, I may explain, to all slow-drying media. An example of a decoration painted in a rapidly drying medium is to be seen in *The Childhood of Joan of Arc*, executed in spirit fresco by Mr. Reginald Frampton—a fairly reliable method, and one



Fig. 1. THE ZONE OF HATE—DECORATION FOR A WAR MEMORIAL.
By Ethel Walker.



Fig. 2. COUNCIL ROOM FOR A MINISTRY OF FINE ARTS—SCALE MODEL IN PLASTER.
By A. K. Lawrence.

suitable for temperate atmospheric conditions. There are other mural paintings which even now have the appearance of old masters handed down after chemical reactions have disintegrated them, and which will doubtless, unless hermetically sealed, become almost black in a few years' time.

When considering the permanence of many of the media utilised by the Renaissance decorators we must remember that we have other problems to face. We have to consider the modern industrial surroundings of large cities, and their accumulations of smoke impregnating the atmosphere with destructive chemical elements hitherto unknown. Therefore such methods as offered permanence in clear, dry climates no longer serve their purpose to-day, and we are faced with a state of affairs calling for urgent remedy. Either the nature of the materials employed or the conditions themselves must be changed. Many of the present-day mural paintings existing on the walls of public buildings—some at least worthy to rank with the greatest of any time—are fast disappearing. Surely such a fact is sufficient to prove immediate reform necessary. Another factor too, consequent on those gradually changing industrial conditions that culminate in the unwieldy forces of modern industrialism, is the inevitable disintegration and specialisation that has tended more and more to separate the artist and the craftsman in every branch

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of industry. Freed from the necessity of working through the stages of his apprenticeship and of learning the technical nature of his business, the artist at length has succumbed to conditions which have more or less relegated art to the production of an æsthetic effect alone. Further, his materials, now supplied from the manufacturers, offer no sure guarantee against adulteration. A very different state of things existed in those times when the severest penalties were inflicted by the Guilds for spurious productions, and the employment of the best materials was enjoined as a sacred duty 'even if,' as Cenzo Cenni said, 'you were not paid for it.'

Recognising these facts we turn to mosaic and tiling as media proved capable, on the evidence of Babylonian and other remains, of withstanding the most inclement conditions. The exhibition is singularly deficient in providing concrete examples; it does not even indicate to what extent the medium may be utilised, and in any case can scarcely be considered as representative without specimens of the work of Mr. Boris Anrep, of which there is none whatever, or the illuminating examples of Mr. Frank Brangwyn, R.A., which suggest many unexploited possibilities for development. It is singularly unfortunate that none of the work of this latter, the greatest of our mural decorators, is shown: an omission which throws the whole exhibition out of focus. The working cartoons for the mosaic decoration of the Chapel of St. Andrew, Westminster Cathedral, placed high up on the walls of the Central Hall to indicate their purpose to an unenlightened public, have from the distance the appearance of railway advertisements for salubrious watering-places. The general tendency in this medium is to follow blindly a traditional formula, as though it were inseparable from the nature of the medium itself. But examination proves it to be frequently the outcome of some limitation imposed by the age which impressed it most—maybe of the inability of the artist himself. The Byzantine tradition, for example, did not nourish the best artists, but drew them from among the less cultured craftsmen of the day; and, however we may regard the idea of looking for a 'common appeal to the common mind,' it is to be reflected that the Madonna of Margaritone, worshipped at one period as a divinity, and generally the symbols inducing fear, and conviction of sin, and (I trust) ultimate repentance, are now more often than not to the 'common mind' objects of amusement. On the other hand the Madonnas of Raphael and the Christs of Guido Reni, having had their turn in calling up such emotions, are now fast losing their original

appeal. From this we may deduce that art should, at least, express itself in terms belonging to its age, and that the medium should invariably be utilised in such a way as to further that end.

In the Arts and Crafts section of the Exhibition the newer exhibits, which appear to be working mainly along old traditional lines, cannot compare in quality of craftsmanship with the records of the past generation. I must not, however, pass by unnoticed the technical excellence and the simplicity of design of the furniture of the late Mr. Ernest Gimson, veritable treasures which observe a regard for fitness and proportion that is absent in the more substantial work of Sir Robert Lorimer. Sir Robert's divergencies from traditional lines are expressive of fantasy rather than of increased utility. Is it judicious to adopt a species of table-leg that reaches out as if to tread on one's corns—unless we desire to enliven our dinner-parties with discussions that shall be more animated than agreeable?



Fig. 3. PANEL OVER ENTRANCE—ROYAL INSURANCE OFFICES, S. JAMES'S ST.

By Alfred Drury, R.A.



BABY NINETEENTH CENTURY MARBLE CHIMNEY-PIECE AT 4, GRAFTON STREET.
(*From English Decoration and Furniture of the later xviii. century.*)

THE FOLLOWERS OF ROBERT ADAM.

By HERBERT CESCINSKY.

OF the series of four volumes, to cover the field of English furniture and decoration from Tudor times (here arbitrarily fixed at 1500-1600), this book of Miss Jourdain's¹ is the fourth, Francis Lenygon being responsible for the second and third, which deal with the Stuart and Georgian periods respectively. By a curious publishing arrangement the first volume, also from the pen of Miss Jourdain, has not yet appeared, being promised in 1923, while those of Mr. Lenygon have been available for some years. One rather suspects that the two Lenygon books were originally complete in themselves, the one dealing wholly with furniture and the other with the woodwork and decoration of the same period, and that this idea of a four-volume series is a scheme of subsequent birth. Miss Jourdain's book is also dissimilar in *format* and binding with the Lenygon volumes, although the general arrangement, a few pages of explanatory text followed by more pages of illustration, is the same in all three. There is something to be said for and against this method of presenting a technical subject, and those who buy books of this kind solely for the sake of their illustrations will not murmur against it.

It is difficult to praise Miss Jourdain's volume without instituting comparisons with those of Mr. Lenygon. There is no doubt that the former is a better maker of books (our national sport precludes the use of the term book-maker) than the latter; there is a better grip and a more orderly presentation of the subject; the technical details are more lucidly explained, and those who expect a good literary style in works of this class will find it here. That the book deals, almost exclusively, with the Classical Revival which begins with Robert Adam and comes to a catastrophic end with the designs of 'Anastasius' Hope of Deepdene, taking the craftsmen of the closing years of the eighteenth century, Hepplewhite, Shearer, Sheraton and other apostles of the inlaid or painted school of furniture on its way, is

¹ English Furniture and Decoration from Tudor times to the XIX. Century. VOL. IV., ENGLISH DECORATION AND FURNITURE OF THE LATER XVIII. CENTURY (1760-1820). By M. Jourdain. Lond.: B. T. Batsford, Ltd., 1922. Three guineas.

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a necessary limitation of field prescribed by the title of the book. As far as the work of the Adam brothers is concerned, much has been anticipated by Mr. Swarbrick and overshadowed by the two massive folio volumes of Mr. Arthur T. Bolton. Yet Miss Jourdain has something new to say, and says it very well. It is here that the orderly arrangement of the book is so helpful and admirable, giving the author, in return, a reward for the pains which have been taken and the system which has been adopted.

Miss Jourdain opens with an introductory chapter dealing with the period covered by her book, and, to some extent, with the characters who figure in her pages. One may note the significant admission contained in the following 'From about 1772 his [Adam's] style was generally adopted by younger men, such as James Wyatt, Thomas Leverton, and the younger Dance . . . and it is now a matter of some difficulty to distinguish between the work of Adam and that of his imitators.' So true is this that it required the researches of Mr. Bolton to assure us that Stratford Place and Boodle's Club were not the work of Adam. So much for Adam's originality either in ornament or planning. We are concerned here not with a direct copy of Adam's work, (there can be little originality in actual brick-laying, after all), but with an essay on his own manner, good enough to masquerade as Adam's own work.

Of the period itself, the closing years of the eighteenth and opening years of the nineteenth centuries, Miss Jourdain notices the conditions of the lower classes very keenly, in the following words:—'The years of war and high taxation fell heavily upon the labourer, but the landed aristocracy prospered. There had been miscellaneous taxes on servants, carriages, riding horses, and so on, designed expressly as luxury taxes, and when these were trebled at one stroke by Pitt, the smaller gentry felt these seriously, as we may see by the remaining blocked-up windows that recall the window-tax. The pressure of certain war taxes was no doubt heavy, but to set against this landlords' rents had in some cases increased five-fold between 1790 and 1812, and even the large farmers had adopted a new style of life, keeping liveried servants, and drinking wine like their landlords.' The words of Thorold Rogers on the same subject and period may be given here.

'The farmers competed against each other [he says] for occupancies, and constantly offered higher rents, which the enforced cheapness of their labourers' wages enabled them to pay, and the necessities of the public artificially created by the corn laws enabled them to increase. They made common cause with the

landlord, and worked against the interests of the labourer and the general public, the body of consumers. They saw that if they pledged themselves to higher rents, they must needs procure the means by lowering the cost of what they produced and by heightening its price. They achieved the former by driving wages down to a bare subsistence, and the latter by maintaining an artificial dearth.'

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It must be remembered that it is only as late as 1820 that the savage law was repealed which rendered the combination or association of workmen for their own betterment an act of sedition and a penal offence. Degraded and oppressed by all above them,—and none in broad England were their inferiors—the living standard of the artisan during the Napolenic Wars, and after, was so low that even Thorold Rogers' phrase 'a bare subsistence,' grim as it is, may be viewed as an ironical expression fraught with direr meaning than would at first reading be apparent. It was under such conditions that much of the Sheraton and practically all of the English Empire furniture was produced.

Of the illustrations following Miss Jourdain's first chapter, some, such as John Yenn's ornaments and James Wyatt's futile 'Design for the side of a Room' could have been omitted with advantage. Apart from Robert Adam, there are not many designers of this period (with the exception, possibly, of Dance, Leverton, Cipriani or Richardson) whose work is of sufficient educational interest to be reproduced in the pages of books published in these days. Even with some of Adam's designs, as with Chopin's posthumous works, they owe their printed existence to an excess of zeal rather than of discrimination.

The second chapter of Miss Jourdain's book deals with the English interior of this period,—one notices *en passant*, a peculiarity of Thomas Leverton: the rounding or coving of the vertical angles of rooms, one to be followed if the joiner who provides skirtings and surbases does not object—and is supplemented by some of the best selected illustrations in the whole book, including measured drawings and details which are of great value. Then follows *Sculptors, Modellers and Designers of Ornament* which introduces, among others, Nollekens and Flaxman, Wedgwood, Pergolesi, Richardson and Matthias Darly, that versatile genius who styled himself P.O.A.G.B. (Professor of Ornament in the Academy of Great Britain) and helped Chippendale with his *Director* to a greater extent than the latter cared to acknowledge. Chapters IV. and V. are devoted to scagliola, gilding and

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decorative painting, introducing the 'Bossi work' or inlay of imitation in real marbles, as practised extensively in Dublin, and the wall and ceiling paintings of Angelica Kauffmann, Antonio Zucchi (the husband of the first woman academician) Cipriani, Pergolesi and William Hamilton. The latter chapter is very choicely illustrated, and the next, dealing with the chimneypiece, is also well represented, pictorially. This part of Miss Jourdain's book is of great value to the student and the architectural draughtsman

In chapter VIII., treating of doors, the author appears to use the term 'jib' in a novel way, as she refers to 'the excessive use of jib in addition to actual doors,' but a jib door *is* an actual door, but instead of being separately treated and emphasised as a door, it is contrived in panelling or as part of the wall treatment so as partially to disguise its character. If Miss Jourdain understands the term in this way, her text is not clear on the point.

Plaster and composition (carton-pierre) on the use of which Robert Adam designed and based so much of his ornament, has a chapter to itself, but nowhere does the author attempt to trace the ill effects of this facility in the production of ornamental devices. The brothers Adam, together with their followers, used this stucco or composition riotously, with little or no restraint. Like the spendthrift, they merely squandered ornament, until empty spaces became anathema to them. This is the degradation of designing; but whatever opinions on the matter the author may hold, none are expressed in these pages. The simple statements of facts are set forth baldly and the reader has to form opinions for himself.

After some digressive chapters, dealing with fire grates, door furniture, staircases (with balustrades of metal at this period) and chandeliers, the book concludes with furniture. This is circumscribed by the period indicated by the title, and while including many fine examples, such as the writing table designed by Robert Adam for Gawthorp (now Harewood House) the extraordinary table with scagliola top, one of a pair from Sir Watkin Williams Wynn's house in St. James' Square (now the property of Sir Leicester Harmsworth, Bart, and exhibited at the Burlington Fine Arts Club) and examples of the work of the Sheraton and Hepplewhite schools, contains also examples of the English Empire style which the student of English furniture possessed of taste and discrimination would be pleased to forget. Miss Jourdain's chapter on 'Materials and Methods' is a good attempt

at a technical explanation by a non-technical writer. It betrays the want of practical experience in one or two phrases, such as 'Mahogany is a hard and durable wood *which will take a very high polish.*' If this refers to a *friction polish*, such as can be achieved with ebony, then the statement is incorrect. If Miss Jourdain refers to the polish which is apparent to-day on so much of the eighteenth century mahogany, then this is due either to varnish or shellac polish, although subsequent friction with wax may have produced by trituration a more even surface than it originally possessed. With shellac polishing, which consists in the application of a coating of shellac dissolved in spirit of wine, the underlying wood, whether hard or soft, plays a very unimportant part. A high gloss can be obtained on mahogany, walnut or even soft deal or pine providing that the suction of the wood itself be arrested by the filling of the grain. I have seen a moulding, cast in plaster of Paris, finished in the same way, and no one would instance gypsum as capable of taking a very high polish. These, however, are minor faults in a book written with great skill and understanding, excellently illustrated, and produced in a fashion which adds to the publishing laurels of the house of Batsford.

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TWO PARABLES.

By L. S. SULLIVAN.

I. BEAUTY PAYS HER LODGING.

BEAUTY has nothing of Gilbert's 'tight little craft' about her, with her fallals of prettiness, and conduct adangling ready-made at her waist in a beribboned book of stilted etiquette. Beauty is unmannered, except so far as her manners arise from her nature and are so welded with breeding as to be almost unnoticeable.

Prettiness is superficial matter, while beauty is a matter of flesh and bone and soul, and is not, as is so often said, only skin deep. Prettiness, without the moulding skeleton of stately form, may barely outlast the first coming of wrinkles, but beauty may live into age, for there is nothing unlovely in wrinkles, though to paint over them is as raddling in effect as limewashing the venerable Abbey. Age rather lends aid to beauty—for it brings something austere and adds the dignity and refinement of knowledge ; yet age, by itself, is not necessarily beautiful, and can add little if beauty is not its foundation both in form and soul. Age added to evil-genius becomes an antique *rouée*.

Yet it is not safe to judge only by appearances. An obtrusive person may usually be dismissed from consideration, but it is dangerous to dismiss an outwardly unobtrusive one. Though quiescent, or even glum, this person may be contentedly letting off squibs in his brain and watching something inward of infinite beauty of which we are unaware. Inward beauty, however, usually has some subtle outward manifestation, whether it be of eye, manner, or proportion, which causes us to look again, and in looking to enjoy. The sparks of the mind may be barely visible at the moment, yet may have an ultimate effect on the world many times more deserving of the long-drawn sighing *Oh* of a satisfied populace than is likely to be their reward.

Prettiness, like ornament, may be applied, but beauty is unalloyed ; beauty cannot be applied, being part of itself and arising from its own being. Ornament may only be allied to beauty when it is seemly and completes the proportion of beautiful things—then, and only then, ornament becomes one with it.

Hodge may expect to find beauty at the bottom of his pot, where, indeed, beauty may lie, but if it is only the dregs he sees (and not that the texture and patterns of the froth are beautiful), he will have little enough to remember of beauty except the desire to seek her to the bottom of the next pot—and so to the end of all his potations. Beauty is like to deny herself the pleasure of his acquaintance, and he none the wiser until he ‘turns down his glass.’ He that is aware of beauty is therefore happier than he who seeks her. The first knows her when he sees her, and knowing gains his reward; while the second, though squinting round the corner in haste to spy her out, may never meet her or her friendly greeting. Being critical he may miss all things beautiful by reason of constant questioning as to *What is beauty?* until he acquires a habit of putting his foot rule of doubt, or his by-laws, or his ventilation pipes, over everything, and questions even these. He sees no beauty even in Motherhood, but lets his thoughts wander down murky avenues to the origins of being, which he calls the basic facts of life—no wonder beauty passes him by. For there is more of Love and Beauty in the origin of things than the ‘basic facts of life’ allow for.

Here let me pull up my un-nimble Pegasus and, by looking back, see how far we have ambled. By circuitous route and bypath we have arrived at Motherhood, yet so far not a sign of Architecture, nor of Beauty’s lodging, nor her payment for it—but this is where they all come in. We have discerned that beauty is more than skin deep and is not an application of paint or ornament. Round one turning we have discovered that beauty is not prettiness; round another, found that neither is it old age—but that age may enhance beauty when the bones and soul of beauty are there for age to build on; yet that age added to bad design (or evil-genius) is wholly decadent. That, alas, leads to the conclusion that some of our recent building will never attain the dignity of beauty and—this is where Architecture pokes its nose in—Architecture without Beauty is sterile. Let them but lie together and then, O Deus! What a delightful begetting, Motherhood and offspring for the aeons to inherit.

Beauty, then, is Architecture’s bedfellow and pays her lodging wherever she lies, if it be only by a glance of her brown eyes. If Beauty, at this wayside hostelry of all the Arts, *The Half-brick and Closer*, kept by mine host the architect, arises with her husband Architecture, and pays her lodging only

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with a kiss, because, as she says, 'Half-crowns are so ugly,' mine host is a lucky fellow and may rest content. She pays her lodging, and he is the better for having entertained her. Luckier and better still if he can merit her embrace.

Here then, at this delectable Inn, let me put up and bait old Pegasus—in the hope that, I too, though merely pottering about, may deserve her kiss. Half-crowns (like six per cents.) are filthy lucre anyway.

II. BUTTONS, TRIGLYPHS AND A MORAL.

MY tailor has lost a button—to be precise has lost two buttons. Not that there is anything especially significant in buttons beyond those things that are usually appended to them, but these seemed to mean a good deal to him, for they evidently retained the faith within the pockets of an artistic soul.

It came about in this way. The tailor was building me an habitation of luxurious kind, but found difficulty in making the elevations, as it were, back and front, arise from the plan. Having made survey and taken dimensions 'about *it* and about,' he was bothered, apparently, by comparison of the said survey with previous ones of which some, alas, date back into the Victorian era. Somehow the contours and profiles had developed; in truth, delicate Greek had become full-bodied Roman moulding. His frown betrayed the travail of an artist striving to bring forth grace—to find some point wherefrom to spring those arching curves of concavity that imply the slender waist—in short, to rediscover the perfect and exact junction between the upper and lower curves generally adorned by the application of traditional buttons—those buttons that all the fuss is about. Buttons of a bygone age for which no use remains save to remind us of more spacious days, when waists were waists and tails were held well up. Seek as he might, pass his hand caressingly over and over me, never could he place by sight or touch the exact spot for which he looked. Concave line had become convex, never to flow and ripple back again—upper and lower curve were one. 'Where,' he cried at last in distress, 'Oh, where shall I plant the buttons? They only emphasize the 'ump.' 'Useless things,'

said I, 'Why not leave 'em out and build a dinner jacket?' 'Useless!' *Two*
snapped he. 'So's them there triglips and things you build.' And that is *Parables*
where the snip lost his buttons and was let down.

Moral for the selfish. Put not thy faith in buttons or other extraneous ornaments, lest thy client dispense with them and with thee, and in so doing let *thee* down.



A LETTER FROM FRANCE.

THE FRENCH ARCHITECTURAL SOCIETIES.

Paris.

THERE have recently been signs in England of a gross misunderstanding of the French architectural societies. This is the more unfortunate as the profession in both countries often thinks fit to entertain each other's representatives. It may be asked, for instance, what French institution corresponds to the R.I.B.A. and what to The Society of Architects. The answer clearly is—*None*. The most important society, however, and by far the largest, the most active and the one containing practically all the leading lights of the profession is now the *Société des Architectes Diplômés par le Gouvernement*: but the oldest and the one that formerly had the greatest prestige is the *Société Centrale des Architectes Français*. Comparisons are odious; but to those who want impossible equivalents the latter society would correspond, in a way, to our R.I.B.A., while, despite its admirable activity, one could scarcely compare The Society of Architects at its present stage to the S.A.D.G., of which no one can be a member without being *diplômé*, and that means a pretty high minimum of artistic training.

As in England, the two societies work in harmony; but the course of true love never did run smooth. The *Société Centrale* claim that only men who have given proof of practical experience are admitted (everyone knows what that means), and they say autocratically that to be a member of the other body one need only be *diplômé*. This is true, but meanwhile—with few exceptions—all the eminent architects in France (mostly *diplômés*) have now formed a society which naturally includes the leading lights of the *Société Centrale*. This latter society now seems to be approaching the end of its term, to have fulfilled its mission and to be losing the authority once so justly vested in it. It has done excellent work, is richly endowed and has a most honourable past, but its membership is dwindling and, notwithstanding the presence of a few die-hards, there are evident signs of their final absorption into the only really modern representative and actively organised body of the profession, viz., the *Diplômés*.



ENTRANCE—PREMISES OF THE SOCIÉTÉ DES ARCHITECTES DIPLÔMÉS PAR LE
GOUVERNEMENT, 59 RUE DE GRENNELLE, PARIS. FORMERLY FONTAINE DES
QUATRE SAISONS.

Edmé Bouchardon, architect ; 1739.

*A Letter
from France*

In the Middle Ages and in the days of such architects as Du Cerceau, Mansard, Perrault and Gabriel, etc., men never blushed to be both artists and builders. Their corporate and private associations were considered sufficient guarantee of integrity. The first society to promulgate in France some definite campaign against the abuses of speculation was the *Société Centrale*, founded in 1840 and, by a special decree signed by the Emperor Napoleon, recognised as an institution *d'utilité publique* (which gives legal standing) as far back as 1865. At the present moment it counts 301 members resident in Paris and 105 in the provinces and abroad, making a total of as little as 406, whereas the *Diplômés*, which contains the pick of the members of the *Centrale* counts 676 members in Paris alone, 66 in Seine-et-Oise, and 415 in the provinces (more than the total of the *Centrale*). In the colonies and abroad they have 158, making the respectable total of 1,306 members—all, indisputably, trained architects. Why should the public trouble themselves to sanction restriction of their choice when they are free to employ a man with the Government Certificate of competency if they so wish? The *Diplômés* was founded much later—in 1877—and recognised as of public utility under the Republican Government as recently as 1915.

There are in France other (so-called) architectural societies—notably the *Union Syndicale* and the *Société Nationale*; but these are largely composed of quantity surveyors and others in an indirect way connected with the profession. From this it will once more be seen how difficult it is to define an architect. The only strictly architectural societies are the two before mentioned together with the *Association Provinciale*, an important body of about eight hundred members that meet at various places according to the town from which the president for the year is chosen. Of the three societies it is clear that the *Diplômés* (apart from being the biggest) is logically destined by the nature of its constitution to represent the art of architecture and, what is (or should be) the same thing, the interests of the profession.

The *Société Centrale* was founded with the object of providing regulations for correct professional practice and of establishing some recognised standard which it was hoped would be obligatory on all who should dare to style themselves architects. After nearly a century of fighting the *Centrale* has never been able to impose anything of the sort, but the outcome has been the institution of the Government Diploma as a crowning feature of the Ecole

des Beaux-Arts training. Events have followed a different course from that which many of the founders of the *Centrale* foresaw. As the Diploma brought nothing with it, the men with this qualification, rightly considering themselves the cream of the profession, formed a separate society to safeguard their own interests. The *Diplômés* therefore directly owes its existence to the early efforts of the *Société Centrale*, which on this score now virtually ceases to have a valid *raison d'être*. A letter
from France

What a humiliation it would be for the R.I.B.A. if, after amalgamation, those who had passed its examinations formed themselves into a society of their own ! Would not this newly formed body represent the summit of the profession ? Would it not be the best suited to protect the interests of the public ? In other words, not the Institute but the newly formed body would then be the one that possessed the greatest authority.

The Diploma was instituted in 1867, and can only be obtained by many years of serious study according to the method of the *Ecole des Beaux-Arts* of Paris. To impose such a high standard of training on all architects for the purpose of registration is considered highly arbitrary and is not in accordance with the most elementary democratic principles. It is constantly being essayed in France, but so far with no prospect of success. The public know that if they want an architect of a recognised standard they have only to entrust their work to a man with the Government Diploma ; in that way they are ostensibly protected if they wish for some official guarantee. One would like to see our R.I.B.A. retain its future prospects of representing all that is highest in the profession, but to do that it will have to exclude people with proofs of practical experience in favour of those who can pass the examinations !

The *Société Centrale* is nevertheless to be congratulated on having brought about a high standard of professional practice. It took as its motto *Le Beau, le Vrai, l'Utile*, and its presidents have all been famous architects and with but one exception always members of the *Institut*. The exception was perhaps one of the most invaluable : it was the eminent practitioner and illustrious professor of the *Ecole*, Julien Guadet, author of *Les Devoirs professionnels de l'Architecte*. This *Code Guadet* is now the standard code which all members of the *Centrale* and of the *Diplômés* are obliged to sign. Its chief clause is to the effect that an architect loses his title if he engages in commercial considerations and becomes as it were a builder or contractor.

*A letter
from France*

This much criticised clause, whether good or bad, excludes from membership, to the loss of the profession, such architects (or *Maîtres de l'Oeuvre*) as MM. Perret frères, designers and contractors of the Théâtre des Champs-Élysées, who curiously enough were *Ecole* students in the atelier of M. Guadet himself. This fact is another argument against registration in France on the basis of membership of the *Diplômés* according to its present statutes.

The great work that will always be a lasting credit to the *Centrale* is the organisation and publication of the authoritative *Série des Prix*, a builder's price book of all trades which practically regulates (though based on prices at Paris), the method of pricing both labour and material in all parts of France. Even this work, after some difficult persuasion (for it is a source of revenue) is now elaborated conjointly with the *Diplômés*. The eighteenth edition in eight volumes¹ was published last year.

The *Centrale* now publishes what is, since the cessation of *L'Architecte*, the best architectural periodical in France, viz., *L'Architecture*. It is the official organ of the body and is moving with the times. It is to be hoped that your publication in England, which bears the same name, may take the same position. There is need in our country for something between the dry archæological type and that of the superficial *Faits divers*.

A grave error was made on the menu of the last R.I.B.A. banquet, when the president of the *Diplômés*, Monsieur A. Louvet, was called President of the *Société Centrale des Architectes Diplômés par le Gouvernement*. As no such society exists, M. Alphonse Richardière, Vice-President, who was placed between Sir Hercules Read and Sir Edwin Lutyens, and who had come over specially to represent the *Centrale*, merely had the pleasure of the convivial society of those placed next to him.

This mistake—a clerical error—should be pointed out as a mark of respect to those whom we invited, for unfortunately it was copied by the none too careful reporters and it became circulated in the technical press.

H. BARTLE COX, A.R.I.B.A., S.A.D.G.

¹ Published by Ch. Massin, 51 rue des Ecoles, Paris. Eighty francs.

CRITICAL REVIEWS.

ARCHITECTURE.

WHAT IS WRONG WITH THE KING'S WAY?

A CRITICISM of the King's Way might begin with an analysis of all the buildings in the King's Way. But that would not be the proper method of approach to our subject. There are certain elements of composition, certain modes of disposition of buildings which influence one's judgment of them just as much as the individual designs of the buildings. The first thing to be noted about the King's Way is that it is a street. Let us begin, then by considering whether *as a street* it is satisfactory. Now the proportion of a building depends upon the character and respective dimensions of the parts of the building itself ; the proportions of a street however depend not only upon the height of the buildings, but upon the distance of one side of the street from the other. A street of good buildings may be almost ruined by the proportions of width to height. What attempt was there in the case of the King's Way to see that such a proportion was good ? Does anyone, in fact, agree as to what constitutes good proportion in a street ? Is it some abstruse mathematical formula which determines these things ? The answer must necessarily be that no simple mathematical formula can ever be of the slightest use in fixing architectural proportions, because art is not a branch of mathematics. I should rather say that mathematics belongs to one branch of logic and art belongs to another. The right proportion of a street is indeed determined by logic, but not by the particular branch of logic which deals with numerical relations. I shall divide streets into three main classes of proportion ; first, those in which the height is appreciably greater than the width ; secondly, those in which the height is appreciably less than the width, and thirdly, those in which the height is approximately equal to the width, i.e., where the section of the street is almost square. The first kind can be generally described as tall or narrow streets, the second as low or wide streets, and the third as streets of square section. The latter class lie uncomfortably between the first two, they are neither one thing or the other, neither broad nor narrow. In this latter class the emphasis is wrong, the

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inflection which the subject demands has not been established. It is demonstrably wrong that the height of the building should be equal to the width of the street, because the building and the roadway have separate functions, and in the square section there is no differentiation between the height of the façade and the width of road, which the entirely disparate character of these planes demands. A square section has no recognisable top, bottom or sides, and could be revolved round its centre indiscriminately. But a section of the channel of the street should indicate clearly that in a sense it *knows* which is its side and which is its base. When this inflection has been expressed the street has been endowed with a certain sensitiveness, an elementary degree of vitality which necessarily gives pleasure to the beholder. I invite any reader to test the truth of this assertion by comparing for himself the respective amounts of æsthetic satisfaction he derives from three streets, old Regent Street which was 'broad,' Bond Street which is 'narrow' and the King's Way. And the distinction is apparent even in the slum streets, for none of these will seem so mean, so lifeless and mechanical as the ones which are of square section, where, in a plane normal to the street, the line joining the top of one façade with the bottom of the opposite façade makes an angle of 45 degrees with the horizontal. In the case of the King's Way this angle was determined by a modern bye-law, and the street will not have been built in vain if it leads to a more intelligent consideration of the æsthetic result of bye-laws. In this instance a formidable architectural effort has partly failed in its purpose because of an ill-conceived regulation on the part of functionaries who with the best intentions in the world have adopted a measure ignoring one of the most vital of architectural values. If, instead of fixing the maximum angle at 45 degrees, we actually exclude that particular altitude and declare that on no account may a street be designed in which this angle is between 40 and 50 degrees, we should insure that all streets would then be either recognisably 'broad' or recognisably 'narrow,' and a proper degree of inflection would have been achieved. Such a regulation would be no hindrance to the policy of those reformers who quite rightly insist upon the desirability of securing for each house an adequate amount of sunlight, for the smaller of the two altitudes of street gives actually more sunlight than the L.C.C. standard allows, while in the narrower streets it would be quite possible, by increasing the space at the back of the buildings, to get all the light required. This is the case where there is no happy mean,

because the mean proportion of width to height of street is not a happy one, and is as objectionable as those biblical waters of which it is written that they are neither hot nor cold and only fit to be spewed out of the mouth. *Critical
Reviews*

That is the first blemish in the King's Way—the lack of vitality owing to the proportion of width of street to height of building. But there is another factor, also one which concerns dimensions, which contributes to a sense of tiredness in the passer-by. I refer to the predominant scale of the buildings, and particularly the great height of the ground storey which is enhanced by grouping it with a mezzanine. A prominent cornice surmounting the mezzanine has the result of fixing the height of the first *stage* of the building at about 30 feet, and this is the dimension which has to be contrasted with the human scale. Need one emphasise the fact that human beings are belittled by these dimensions? Instead of the gracious hospitality which the old buildings in Regent Street extend to the pedestrian, instead of a happy consciousness that the street belongs to us, the King's Way gives us a feeling of humiliation as if the buildings were actually trying to make us look insignificant. Commerce has over-reached itself if its devotees are housed in such a manner that instead of being impressed by shops or office blocks we are depressed by them. Even if it be granted that modern conditions make it necessary for the ground storey to be very high (although this is a questionable supposition) it is a gratuitous increase of the scale to combine the mezzanine to form one architectural unit with it. In old Regent Street the height of the ground storey is seldom more than twelve feet, but what grace and dignity was achieved within this limitation! The effect of the facades of the King's Way is that the buildings seem to be lifted upon stilts as if they were superior to the human throng and the vehicular traffic that makes its way along the street. It is possible that the tendency for modern commercial buildings to assume this great scale may defeat the object which is aimed at. Will the new Regent Street do as much business as the old, does the King's Way give so great an impression of commercial prosperity as Petticoat Lane?

There is yet a third element in the design of the King's Way, which makes it unfit to be a model for future streets. The buildings are all stone, which when new and as shown on the architect's rendered drawings are a glistening white. A few months after their erection, however, they become black, just like the Piccadilly Hotel which presents a dark unpleasant contrast to the glistening brightness of the surrounding stucco buildings. Presently

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this tall, dull, smoky frontage will have extended like a blight over the whole of Nash's beautiful quadrant. What have the advocates of 'Brighter London' to say to this abolition of light and colour from our streets? Is it not now time to make a protest against the assumption that every new big shop or block of offices must necessarily be faced with stone? A sprinkling of stone public buildings in specially chosen sites contributes to civic dignity, but social values are not properly upheld and the spirit of lightness and geniality, which should have a large and legitimate place in architecture, will not find expression if stucco is henceforth to be banished from our streets. Yet there is a prejudice against this material, and the idea is prevalent that it cannot be fittingly employed in noble building. The mere mention of the name of Nash should now be sufficient to dispose of such an objection.

On the next occasion when a new London street can be planned and erected as a whole, there are three particulars in which we may with advantage depart from the precedent set by the King's Way. I believe that Londoners would welcome the creation of a street possessed of the distinctive character which belongs definitely either to the 'broad' or 'narrow' type of thoroughfare; a homely, hospitable street into the design of which the human element has been incorporated, and a street which will defy the smuts of London and present a beautiful façade decorated perhaps with coloured cornice and pilaster, or else be content to reproduce the silver and golden sheen which the sunlight used to give to the surface of old Regent Street.

A. TRYSTAN EDWARDS.

LITERATURE.

¶ BUILDING CONSTRUCTION WITHOUT TEARS.

ORDINARY text books on building construction present isolated examples of details which the young architect has to select from and put together to make up his building ; the present authors¹ proceed on a different plan. They select a building and then give the details of its construction, together with many allied details not incorporated in the actual design. This method undoubtedly creates greater interest in the mind of the student but is a little more difficult to follow than the ordinary method of classified details. The authors also favour illustrations in perspective as being more easily understood by the elementary student, and recommend the use of models in architectural schools. I am hardly in agreement with them on this latter point ; our experience is that models are as a rule so incorrect in detail as to be positively misleading, and a student who cannot realise the solid from a flat drawing will never make an architect. With this proviso we have nothing but praise for the contents of the book. The buildings selected for illustration are (1) a detached cottage consisting of a two-storied main block, L-shaped in plan and covering a superficial area of about 966 square feet, with a small one-storied back addition having a superficial area of approximately 120 square feet ; brick walls, plain tile roof covering, sliding sashes and open porch ; and (2) a workshop of one storey on a corner site with frontages of 55 feet and 44 feet, stone faced with brick backing and slated roof. Complete drawings are given in a pocket inside the cover, and the various details are illustrated in the text where the different materials are dealt with. The use of reproductions from natural photographs of brickwork and masonry is a good idea and might be carried further. The information given is very complete and accurate, and a careful study of the work will put any young architect well on the road to practical construction. If we might criticise small points, on many of the diagrams the printing is so large in proportion

¹ ARCHITECTURAL BUILDING CONSTRUCTION. By Walter R. Jaggard, F.R.I.B.A., and Francis E. Drury, F.I.San.E. Vol. 1, second edition. Ill. ; pp. xxii.+287. Fifteen shillings, Volume 2, part 1. Ill. ; pp. xvi.i.+387. Twenty shillings. Cambridge : University Press, 1922.

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that the construction is obscured (e.g., p. 76), and architects might well take a lesson from engineers in respect to the lettering of their drawings. The object of any description is to be read, and the clearer the writing the easier that end is reached. Also the spelling of lintol and cill, instead of lintel and sill, rather jars, but architects have almost made the former the accepted fashion.

In the second volume a semi-detached suburban house and a town warehouse are selected from which to illustrate the details of construction. The general plan is again beyond criticism, and the amount of detail almost incredible, but note one or two points for remark.

P. 4—An 18 in. wall is carrying a load of 16 tons per foot run. This would be $10\frac{2}{3}$ tons per square foot, but in safe building it should be limited to 3 tons per square foot on stock brickwork in mortar. The consequent stress on the earth with concrete 4 ft. wide will be 4 tons per square foot, whereas $1\frac{1}{2}$ tons per square foot is considered sufficient for ordinary soils, and 3 tons per square foot on gravel, rising to 5 tons in exceptional cases.

P. 40—A half arch is described as a rampant arch ; now a rampant arch is usually understood to be an arch of double curvature, the part rising from the lower abutment having a greater radius than the part rising from the higher abutment, as in the arcading to the steps on the south side of Broad Street Passenger Station of the North London Railway.

P. 153—The tension members of roof trusses are now almost universally made of flat bars connected to gusset plates. Round rods with forged ends and eyes are practically obsolete owing to their high cost and low efficiency due to the welds.

Pp. 200-201—The equilibrium of cantilever is based upon wrong conclusions. The fulcrum will not be the inner face of the wall but a surface say $4\frac{1}{2}$ inches in from the face, and similarly the resisting load on the short end will not be the whole weight of wall above, but a portion of that load acting at a point between the half thickness and the outer face. The fulcrum will have to bear the weight of the active and passive loads combined.

Pp. 290 *et seq.*—It is now usual to figure frame and reciprocal stress diagrams by numbers instead of letters.

Yet with a wide knowledge of books on building construction we know of none to equal this in value for the architectural student.

HENRY ADAMS, M.INST.C.E.

9 THE VANDALISMS OF PEACE.

IN a second booklet,¹ Mr. Wilfred Randolph has supplemented his treatise of some four or five years ago by bringing before us a collection of historical landmarks which in the meantime have either been actually destroyed or are now threatened. From this evidence he argues that there seems to be little sign of abatement in the loss of our national possessions, whether of nature or antiquity, to which he formerly drew attention, and he pleads the necessity of unremitting vigilance as the price of safety for those which remain.

Although most lovers of England's beauty spots and antiquities may have had an uneasy feeling that these priceless possessions were being gradually whittled away, it needs an indictment such as Mr. Wilfred Randolph has prepared to bring about a realisation of how rapid and far-reaching is the loss. Bodies such as the Society for the Protection of Ancient Buildings and the National Trust for Places of Historic Interest and Natural Beauty are perhaps more nearly aware of this than independent observers are ; but it is doubtful whether even these organisations are fully cognisant of the merciless advance. Mr. Wilfred Randolph has therefore performed a most valuable public service in publishing in a condensed form the ascertained facts in regard to this matter; and it is to be hoped that his publication, whose price brings it within reach of everybody, will have the wide publicity it deserves.

We quote the author's observations on the 'opening out' fallacy. 'This,' he points out,

'has worked much mischief and still persists as a general theory, as may be gathered from the post-war declaration of a northern dean :—that one of the best kinds of memorials would be the clearing away of some of the ugly buildings obscuring the view of our ancient ecclesiastical edifices, and so creating a handsome space—as though these were an actual virtue in vacancy ! 'Ugly' is of course an assumption, the real animus being against obscurity. Immediate and entire revelation is the ideal only of the unimaginative mind and inartistic eye, without sense of scale and atmosphere, of light and shade, of contrast and gradation. Let us beware at all events how we deal with ancient buildings and their precincts upon modern principles.'

R. MINTON TAYLOR.

¹THE VANDALISMS OF PEACE : SUPPLEMENTARY. By W. Randolph. Demy 8vo., pp. 32. Lond. : Routledge & Sons, 1922. One shilling.

¶ BRIEF NOTES: BOOKS AND PERIODICALS.

THE second part¹ of Mr. and Mrs. Quennell's extension of their delightful *History of Everyday Things*, dealing with the New Stone, Bronze, and Early Iron Ages, has just made its appearance. The authors describe, in words supplemented by their charming drawings, the beginnings of architecture and the domestic crafts, and make the lives of our remote ancestors seem actual and convincing. Although many of the subjects dealt with are those usually described as 'dry as dust,' they at once establish a point of contact with the young reader, and will make a deep impression on the boys and girls for whom they are written, and doubtless inspire them with the desire to know more. The questioning of 'how it works' is encouraged, and the solutions to many puzzles are given, such as how Stonehenge was built, and by whom, and how flint implements were made.

Messrs. Batsford have issued a second edition of Mr. Gourlay's book on the construction of a house². It consists of a series of plates giving all the details usually required. Students preparing for the various Final examinations will find this useful, and very good value for the seven-and-sixpence that is asked for it.

In the *Outlook* for January 7, Mr. Belloc replies to the criticisms³ that Captain Grant has made on his book *The Stane Street*, which was an attempt to trace the course of the Roman military road from Chichester to London. Captain Grant seems to have had the time of his life in finding and correcting errors that he considered *Stane Street* contained. Although Mr. Belloc promises to correct certain errors which he admits the book contains, he points out that the main difference of opinion arose from the fact that while Captain Grant assumed that the Romans used exact scientific instruments to plot the road, he himself held the universal belief that they had no exact instruments and simply sighted through from landmark to landmark by the eye. He admits, however, that at the back of his mind he has always suspected that the Romans had better scientific equipment than we have credited them with, and points out the interesting and far reaching possibilities that are opened up by this new theory.

Professor Reilly continues his refreshing series of articles on London Streets in *Country Life*, and on December 30, he takes Piccadilly for his subject. It must be confessed that the modern contributions to this street make poor showing when compared with the older portion. With the exception of the Ritz Hotel and the Wolseley Building, there is nothing that can be placed on a level with the eighteenth and early nineteenth century work, such as the St. James', the Isthmian Club, or the Royal Thames Yacht Club. On January 13, the Professor writes about the fine

¹EVERYDAY LIFE IN THE NEW STONE, BRONZE AND EARLY IRON AGES. By Marjorie and C. H. B. Quennell. Ill.; pp. xx.+199. Lond.: B. T. Batsford, Ltd., 1922. Five shillings.

²THE CONSTRUCTION OF A HOUSE. The study of building construction presented by means of a series of forty plates. By Charles Gourlay, B.Sc., A.R.I.B.A. Lond.: B. T. Batsford, Ltd., 1922. Seven and sixpence.

³THE TOPOGRAPHY OF STANE STREET. A critical Review of *The Stane Street*, by Hillaire Belloc. By Capt. W. A. Grant, late 13th Hussars. Maps; pp. 96. Lond.: John Long, Ltd., 1922. Five shillings.

gate and colonnades of Old Burlington House which were pulled down in 1860 to make room for Charles Barry, Junior's new Burlington House. Most fortunately excellent photographs of the old work are existing, and these have been used to illustrate the article. *Critical Reviews*

The remodelling of Lucknow on the scheme prepared by Mr. H. V. Lanchester is described in the January *Town Planning Review*, which also contains articles on Rome by Dr. Ashby and Mr. H. C. Bradshaw. The latter's note on housing conditions in ancient Rome points out that the bulk of the people lived in multi-storied tenements rather like modern flats, and that the 'domus' with its central court and low surrounding rooms was used by the upper classes only.

The Earl of Onslow's Smoke Abatement Bill has been read a second time, and will in all probability shortly become Law. In the *Fortnightly Review* for December, Mr. J. B. C. Kershaw points out that the passing of this Bill will do much to lessen the smoke evil, especially if followed by vigorous propaganda. Sunlight is the great health giver and germ killer, as was shown by the fact that in the exceptionally sunny year 1921 the death rate was the lowest on record. It has been found that children who are deprived of adequate sunlight are especially subject to rickets and tuberculosis; conversely they recover in a marvellous manner when exposed to the direct rays of the sun.

Messrs. Smith & Brewer's fine National Museum of Wales is illustrated in *The Architectural Review* for February. The plan, part of which only has been carried out, is magnificent. The chief feature of the scheme is that parallel to the Galleries are spaces for 'reserve' collections, the idea being that the exhibits can be changed frequently and without trouble. The same issue has reproductions of lunettes designed by students of the principal London art schools for one of the smaller corridors of the new London County Hall. One welcomes this as an indication that the authorities are awake to the necessity of training painters for the almost forgotten art of mural decoration.

Those who have admired the beautiful lettering on the cover of ARCHITECTURE will be interested to hear that the type (the French sixteenth century *Garamond*) is now available on the monotype machine. The *Book Production Notes* of the February issue of *The London Mercury* are set up in this beautiful type, of which they contain a description.

The successful result of the collaboration of architect and engineer is seen in the most interesting illustrations of Ferro-concrete bridges that are described in the *Architectural Record* for February, in the article called 'Abstract Thoughts on Concrete Bridges.' Some of the bridges are surprisingly beautiful.

'Colour,' the cost of which during the War was 2s. 6d., has, with the February issue, been reduced to 1s. 6d. This will be good news to former subscribers who were not able to afford the higher price.

G. B. T.

CORRESPONDENCE.

FROM THE RT. HON. AUGUSTINE BIRRELL, K.C.

(*To the Editor of ARCHITECTURE.*)

SIR : I cordially agree with Mr. Shaw that it would be a blessing if most of the dry rubbish now inside Westminster Abbey could be carted away and thrown into the Thames, but it never will be, even though the Labour Party were to rule the roost. The King of Spain has indeed done a great work at Cordova Mosque by removing the private family chapels of his nobility, but to do this was a tremendous job, and endangered his somewhat shaky throne. Have you ever said anything in your organ about the monstrosity recently erected on Tower Hill by the new London Port Authority? Selfridge would have been ashamed to put up such a building even in Oxford Street. I notice with pleasure that in my native city of Liverpool the City Council is authorised by Act of Parliament to *forbid* erections on the site of St. Peter's Church. I hope it will exercise its powers, and also pray that there may be somebody in the Council whose taste is at the least above the general average. Liverpool has lately been disgraced by statues and memorials: one to the late King Edward on horseback right in front of the beautiful Mersey Dock and Harbour Board offices, the other to Queen Victoria on the site of an old corporation church which, though ugly enough, was yet redolent of the *irreligion* and *Erastianism* of the eighteenth century, whilst the memorial to our great Queen is only redolent of the *vulgarity* of the twentieth.

70, Elm Park Road, Chelsea, S.W.

AUGUSTINE BIRRELL.

ARCHITECTS AND COLOUR.

(*To the Editor of ARCHITECTURE.*)

SIR : At a recent conference of public men, called to consider a rebuilding scheme it was affirmed, with general agreement, that architects are less susceptible to public opinion than the members of other professions and that more than any other they impose their judgments, whether right or wrong, upon their clients. The occasion of the remark was a proposal to embody in the scheme certain frontages in dull-glazed coloured terra cotta, with a view to brightening a dull locality—as Mr. J. M. Hogge, M.P., in a letter to the Press, has since advocated. It was objected that the architects would lack the courage to depart from the brick and stone con-

vention and, notwithstanding the admirable use of such materials in various buildings up and down the country, would succeed in overruling their clients' preference.

A friend connected with the building trade assures me that many architects fail to keep abreast of the times and are ignorant of the properties and uses of new materials. Thus, one, when supplying formal data on London buildings, described Pagani's restaurant as built of 'coloured tiles,' and the popular restaurants known as the Corner Houses as of 'glazed tiles'; whereas the former is of constructional faience and terra cotta, and the latter of terra cotta ashlar with a matt vitreous surface. Is this general accusation justified? *Do* architects neglect to acquaint themselves with new methods and materials? *Are* they indifferent to what Mr. Hogge describes as the 'æsthetic and moral value of colour in buildings'? The views of your readers would be interesting.—Yours, etc.,

NOEL INCHCAPE.

Wilton Hotel, Victoria, S.W.1.

THE SYMBOLISM OF SERPENTS.

(*To the Editor of ARCHITECTURE.*)

SIR: May I ask if any of your readers can explain the meaning of the serpents about the head of Medusa on Minerva's shield? Ruskin, in *The Angel of the Sea*, believes them to symbolise 'the cloudy coldness of knowledge and its venomous character.' In Smith's *Classical Dictionary*, Minerva is said to be the 'Inventor of wind instruments' and Ruskin, in a later paragraph, associates serpent forms with clouds and wind. Virgil very significantly makes Laocoön a priest of the Olympian Sea-god and the Serpents the agents of Minerva's fury. Again, Medusa's hair was turned into serpents by Athena in anger at the desecration of her sacred fane, while in Genesis, 'The Serpent' is synonymous with contumelious cunning. Serpents in the case of Aesculapius seem to symbolise renovation or healing, much in the same way as the 'brazen serpent' of Moses.

The Egyptian use of serpent forms appear to indicate the idea of eternity or resurrection, and with this idea in mind, some time ago I introduced into the painted decoration of a church a serpent devouring its tail, intending to signify 'Eternity' by the dual emblem of a 'circle' and a 'snake,' but the result upon the minds of certain of the worshippers was not quite what I anticipated, and since then I have rigorously abstained from indulging in a symbolism the meaning of which is more or less enveloped in suspicious mystery!—Yours, etc.,

EDWARD R. BILL.

164, *Abbey Foregate, Shrewsbury.*

THE SOCIETY OF ARCHITECTS.

PROCEEDINGS.

AN Ordinary Meeting of THE SOCIETY OF ARCHITECTS was held at 28, Bedford Square, W.C.1., on Thursday, February 15, 1923, at 6 p.m. The President, Mr. E. J. Partridge, F.S.I., having taken the Chair, the Minutes of the previous Meeting as published in the *Journal* were taken as read, and were confirmed and signed.

The following announcements were made : Nominations for Membership 6.

ADMISSIONS AND ELECTIONS.

AS LICENTIATES. DALZELL, CROFTON GAULT, Castlerock, Londonderry ; DARK, WILLIAM HENRY, 54, Hornsey Rise, Crouch End, N.19 ; KNEE, FREDERICK GEORGE, 25, Torrington Place, Plymouth ; DAIN, CECIL, 3, Worsley Grove, Levenshulme, Manchester ; IRESON, JOHN, Glenthorne House, Yaxley, nr. Peterborough.

AS STUDENTS. JENKS, BASIL NOEL, Ashleigh, Mountfields, Shrewsbury ; MCCARTHY, AUGUSTUS EDGAR, "Ardwyn," Walthew Avenue, Holyhead ; WEST, RONALD, Belle Vue, Bridlington.

The following candidates whose nominations had previously been announced and published were submitted for election under Articles 12 and 17 of the Articles of Association, and were declared to be duly elected :—

AS A FELLOW. SANDERS, JAMES BICKLE, M.S.A., Dar-es-Salaam, Tanganyika Territory.

AS MEMBERS. BUCHIA, SHARPURJI, N., 1, Keppel Street, W.C.1. and Bombay, India ; HEWITT, LESLIE E., 78, Market Place, Great Bridge, Tipton ; JONES, HORACE, 8, Grafton Road, Newport, Mon. ; TIMLIN, WILLIAM MITCHESON, Kimberley, South Africa.

RESIGNATIONS.

LICENTIATES. C. S. BROTHERS, 49, Whitechapel, Liverpool ; C. F. J. WILTON, Midland Bank Chambers, Pontypool.

The proceedings then terminated.

ARCHITECTURAL NOTES AND INTELLIGENCE.

AN International Congress of Town Planning and Municipal Hygiene will be held at Strassburg (Alsace, France), from July 15 to 18 next. The Congress, which is being organised by the French Town Planning Society, is to consist of the four following sections : legislation, town planning, hygiene, and housing. The Organising Committee is located at 10, Rue Lavoisier, Paris.



PRIZES ranging from \$100 to \$25 are offered by the Zuro Grand Opera Company, New York, for designs of settings for any one of the following Operas : *Aida*, *Carmen*, *Faust*, or *Rigoletto*. Among the judges of the contest are such eminent designers as Norman-Bel Geddes, Robert Edmond Jones and Joseph Urban. The designs must be in colour and signed with a nom-de-plume ; the name and address of the competitor must be given in a sealed envelope bearing the nom-de-plume on the outside. They must be addressed *Opera Design Contest, Corona Mundi, Inc., 312, West 54th Street, New York, U.S.A.*, and must reach the promoters not later than April 15, 1923.



THE Liverpool School of Architecture has once more carried off the majority of the entries for the final round in the *Prix de Rome* in architecture. The candidates who were successful in the eliminating competition are as follows : Isabel M. Chambers (Architectural Association) ; R. A. Cordingley (University of Manchester) ; E. Maxwell Fry (University of Liverpool) ; P. J. B. Harland (Architectural Association) ; E. H. H. Higham (University of Liverpool) ; C. G. C. Hyslop (Architectural Association) ; G. A. Jellicoe (Architectural Association) ; Cyril R. Knight (University of Liverpool) ; Geoffrey L. Owen (University of Liverpool) ; Edwin Williams (University of Liverpool). There was, it will be remembered, some controversy last year about the usefulness of causing students to embark on the redoubtable work entailed by the Rome Scholarship competition. It would be a poor school, however, that among not less than a hundred students did not count a few whose opportunities and natural endowments pointed towards a career of study and scholarship. The successful candidates in decorative painting include two from the Royal Academy Schools and one each from the Slade and the Royal College. In the sculpture group the two former are equally represented together with the Nottingham School of Art and the School of Architecture of Cambridge University.

THE STUDENT'S GIBBS; IV.

THE DORICK PEDESTAL WITH PART OF THE COLUMN AND ITS BASE.

THE DORICK Base is in height a Semidiameter of its Column, and its projection is one-third of the Semidiameter; and that gives the breadth of the Die of the Pedestal. The height of the Pedestal was mentioned before in Plate I., No. 2. The projection of the Base and Cap is the same as in the TUSCAN, Plate III. For their particular members see Plate XXIV., and for the Base of the Column see Plate XXV. The Flutings are twenty-four as they are marked on the Column.

THE NAMES OF THE MEMBERS OF THE BASE OF THE COLUMN ARE AS FOLLOWS:

A, The upper Torus;

C, Under Torus;

B, Scotia or Cavetto;

D, Plinth.

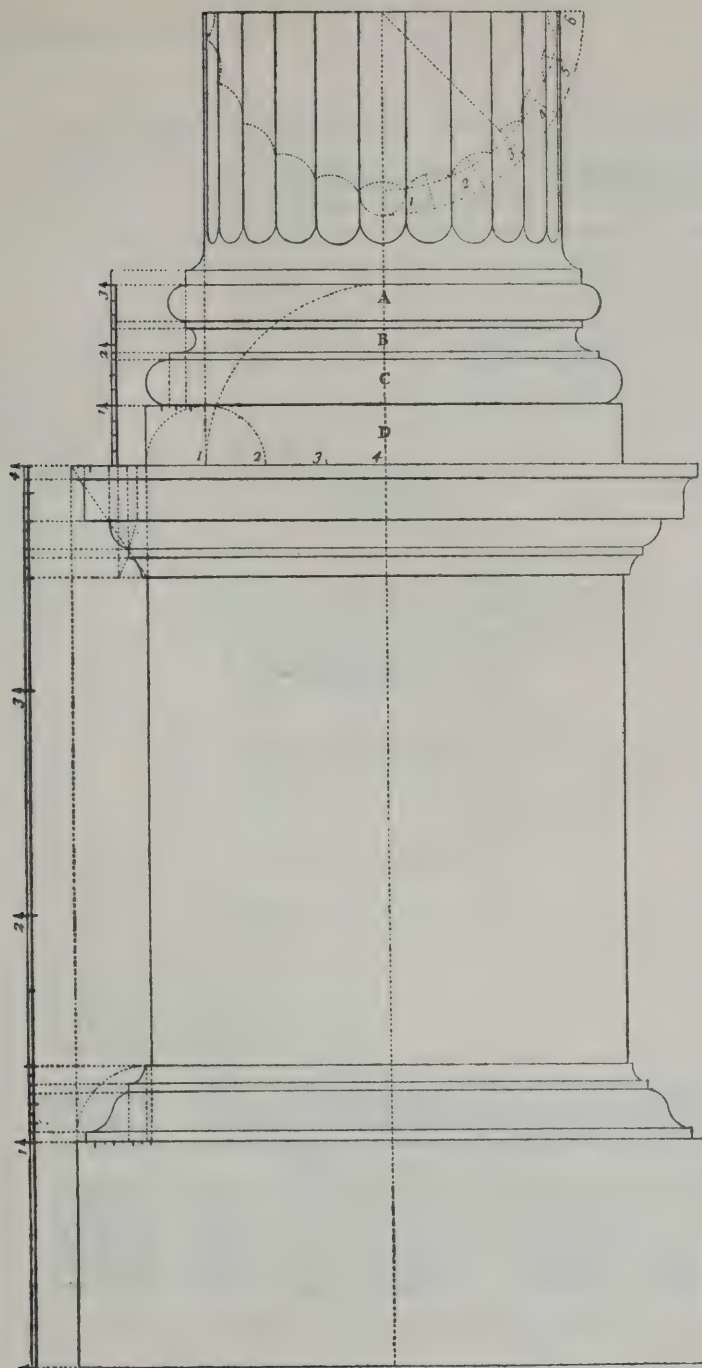


PLATE VII.

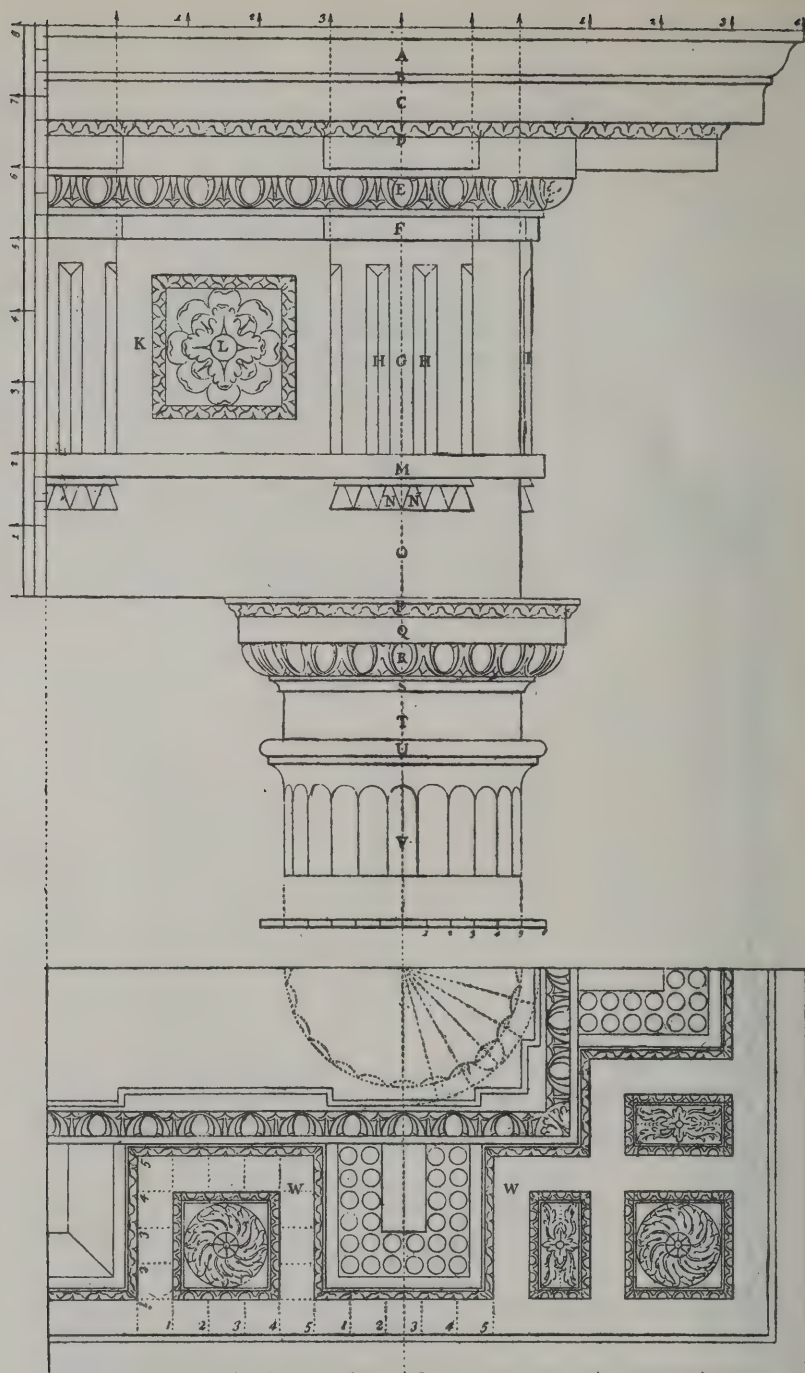


PLATE VIII.

THE DORICK ENTABLATURE.

THE height of the DORICK Entablature (which is two Diameters or a fourth part of the height of the Column) being divided into eight parts, two go to the Architrave, three to the Frieze, and three to the Cornice. The Cornice projects a whole Diameter or four of those parts, or one half of the height of the whole Entablature, as is marked above the Cornice; but to make the Cornice and Frieze better understood, I have drawn them larger on the next Plate. For the Architrave see Plate XXIV., and for the Capital, Plate VI.

THE NAMES OF THE MEMBERS OF THE DORICK ENTABLATURE:

<i>A</i> , Cima recta with a List over it;	<i>M</i> , Tenia or Bandage;
<i>B</i> , List;	<i>N</i> , Guttae or Drops;
<i>C</i> , Corona;	<i>O</i> , Fascia of the Architrave;
<i>D</i> , Mutile, with an Ogee over it;	<i>P</i> , Cimasium;
<i>E</i> , Ovolo with its Fillet;	<i>Q</i> , Abacus;
<i>F</i> , Capital of the Triglyph;	<i>R</i> , Ovolo or Quarter-round;
<i>G</i> , Triglyph;	<i>S</i> , Cavetto;
<i>H</i> , Flutings of the Triglyph;	<i>T</i> , Frieze of the Capital;
<i>I</i> , Profile of the Triglyph;	<i>U</i> , Astragal;
<i>K</i> , Metop;	<i>V</i> , The smallest part of the Column;
<i>L</i> , An Ornament in the Metop;	<i>W</i> , The Platform of the Cornice.

THE STUDENT'S END PAPER ; IV : ON CHARACTER. *Continued.*

THE architect of to-day must needs be an individualist and essentially impart character to his work. There is no collective conviction to compel him to conform to a general fashion as in the past. The whole world is his copy-book, and all things are possible of construction. False economics and a miseducated public are his only restraints. It is certainly forgotten by the majority of building designers that the basis of any architectural composition is simple solid geometry, and that if the basis remains simple the mistakes will be so many the less. Cube, sphere and pyramid have each their own unmistakable character, whereas a complex jumble of all three has none. The discord in music or in a colourscheme is detected by most people, but misapplication of form in architecture is often passed over even by the most accomplished architects. It may be that complexity and detail distract attention, so that glaring errors of form are not adequately noted. Almost without exception successful architectural compositions have as their main characteristic a simple geometric form, with all details used as an accentuation of these dominant notes. Imagine the Parthenon with a dome, Notre Dame with a flat roof, the Riccardi with a high-pitched one !

One of the most common errors in architectural composition is the sudden introduction of dynamic effects into an entirely static design (and vice versa)—to the complete destruction of character in the building. The character is given, not by tricks of detail and finish, but in striking a definite note as the basis of the design and maintaining it by means of an unrelaxing restraint in the side issues.

If your building is long and low then let it be very long and very low ; if tall, then as tall as you reasonably can make it. If full of moving curves and lively arches, do not let it pause in its motion ; if lintel construction dominates it, then why disturb its rest ? If its flat surface is pierced with windows, it will produce a pleasing rythm ; columns and pediments are not required. Let your yea be yea and your nay, nay, and your building will have all the character necessary.

R. A. DUNCAN.

AN ARCHITECT'S ANTHOLOGY; VI.

AND this town of Florence, like Piacenza, is a place of intercourse, through which many foreigners pass ; who seeing that the works are fine and of good quality carry away a good impression, and will say that that city is well filled with worthy inhabitants, seeing the works which bear witness to their opinion ; and on the other hand I say, seeing so much metal expended and so badly wrought, it were less shame to the city if the doors had been of plain wood ;
because the material, costing so little,
would not seem to merit
any great outlay
of skill.

LEONARDO DA VINCI.

From the draft of a letter to be
sent to the Commissioners
of Public Buildings
at Piacenza.



THE WREN COMMEMORATION SERVICE—ST. PAUL'S, FEBRUARY 26.

Drawn for ARCHITECTURE by Hanslip Fletcher.

ARCHITECTURE

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EDITORIAL COMMENT.

AN incident of more than usual instructiveness has recently occurred at Liverpool. For some years the City Council of that town have been in the habit of granting a considerable sum towards the maintenance of its University. When the annual grant came up for confirmation towards the end of February an amendment was put forward proposing that the contribution of £15,000 be reduced to £12,000. The reasons for this proposal are very curious.



IT appears that sometime last year Dr. Adami, the Vice-Chancellor of the University, wrote to the Press welcoming the idea that the Corporation should set up an Advisory Committee on architecture. The Vice-Chancellor was, we conclude, ill-mannered enough to suggest that such a committee might profitably give the question of municipal architecture a place in their deliberations. He pointed out that the Liverpool Town Hall was one of the most meritorious of all buildings erected in this country for purposes of civic government. It is. But such a statement could hardly be calculated to inflame the fury of public-spirited aldermen. The Vice-Chancellor went on to remark that the Council Chamber was not of the same high quality as the building of which it formed a part—that it might, in fact, ‘have been designed by an upholsterer.’ It is even rumoured that the scandalous epithet of *Victorian* was hurled at the room by our overbearing critic. No wonder his attitude was resented! On January 22 the Vice-Chancellor, in a fit

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of absent-mindedness, might have been espied adding fuel to an already roaring fire. The Earl of Crawford had just delivered his Roscoe lecture before the Literary and Philosophical Society when Dr. Adami, in proposing the vote of thanks, expressed his approval of the lecturer's suggestion that properly qualified citizens should be permitted to assist the Corporation in the admirable and very difficult task it had set itself. Enough! Never before had the ability, the knowledge, of City Councillors been thus questioned in public. Never before had the spokesman of a learned body pointed the finger of scorn at the public corporation from whence it derived its origin and part of its standing: nay, by whose courtesy, indeed, it was granted the hospitality of the very Council Chamber with which that spokesman had found fault. *There* (can it be doubted?) lay the unbearable sting of the business.



THE Liverpool City Council have only themselves to thank for the architectural sensibilities that render their citizens so dangerously alive to qualities and defects in public buildings. We say *public* buildings because architecture, being in its most developed state the corporate art *par excellence*, finds its highest expression only when invested with a corporate significance. They have tolerated—if not encouraged—under their very eyes a school of architecture that has notoriously changed the whole outlook of a generation of architects. Was it not to be expected that one day the civic conscience that was indubitably forming and, as it grew, refining itself would lift up its voice in praise of local beauty, in dispraise of local ugliness? They have been among the first public bodies in the Kingdom to uphold the right of the citizen to say what kind of building he will permit to stand alongside his streets, and what kind he will not. Might they not have foreseen that he would be likely to express an opinion about his own Town Hall? But Dr. Adami is only able to see his own guilt. 'If I have sinned,' he is reported to have said on a subsequent occasion, 'it has been in your cause.' The sin of taking architecture as seriously as painting or literature is, we fear, growing alarmingly common. There are even signs that it may have mastered

one or two members of the Liverpool Council, for a further amendment was moved at the same stormy meeting to propose that the grant be increased by £10. It is only fair to say that this amendment was defeated by a large majority.

*Editorial
Comment*



THE remarks of the Vice-Chancellor are, despite their generous urbanity, typical of an increasing appreciation of architecture that has often, alas, far less to say in approval than in downright condemnation. An issue of the *Yorkshire Observer* lies before us—a chance issue, whose correspondence column reveals another of those outbursts of æsthetic sensibility of which we have just noted such an innocuous example. ‘What right have we,’ writes one, ‘to ask the best [theatrical companies] to come to Bradford, when we have as our only theatre a place that would shame any unimportant town in the Kingdom?’ Another cries that ‘it is a disgrace to our city to own such a building.’ Among the numerous cases of a similar nature—cases of revolted civic consciousness—there are not many with such a definitely architectural issue, although they invariably include an admixture of architectural considerations. We have recently seen the inhabitants of two of those exquisite residential squares for which London is famous make organised protest against unwanted intruders. But in those cases it is probably that the fear of vexatious crowds and vehicles was more influential than the fear of vexatious architecture. At Bradford, as at Liverpool, the ground for complaint is simple and unmistakeable. It is the architecture that is denounced—in the one case at least—as a ‘disgrace’ to the city: and the public attention has been drawn to it, not, it should be noted, by any element of novelty, as in a great building just completed, but by a kind of awakening of the senses to a long-accustomed blemish or discomfort.

IN MEMORIAM: THE WHITGIFT HOSPITAL.

By HARRY BARNES.

Y PRES may mourn the Cloth Hall she once knew,
Rheims shed her tears around a fallen shrine ;
Croydon, this infamy is solely thine :
Where foes have failed their work thyself must do,
Ruining this home of ancient love that grew
While yet the Mermaid swung a friendly sign,
While Drake and Raleigh broke the Spanish line,
And round the world the Tudor ensign flew.

But what care they for ancient glory passed
Who only live to make the present vile?—
Who will not rest till impious hands at last
Tumble into the dust this hapless pile,
Which, spared by those who sailed above the foam,
Falls now before the Huns we breed at home.

THE NATURE OF ARCHITECTURE.

By BENEDETTO CROCE.

(Translated by Douglas Ainslie).

[The following pages are extracted from one of Benedetto Croce's critical works not yet translated, and may be regarded as appearing for the first time out of Italy. It need hardly, I suppose, be pointed out that the general philosophical position is that of the *Æsthetic as Science of Expression* (Macmillan), which is now in its second (enlarged) English Edition, but the attention of readers may perhaps be more usefully called to the *Essence of Æsthetic*, another and much smaller quite independent treatise by the same author, published in English garb with Messrs. Heinemann.—TRANSLATOR].

THE fact that particular problems and difficulties are met with in the course of the historical treatment of the various arts is to be understood in the sense that certain difficulties are more evident in some groups of artistic works than in others, and that in the present condition of studies, those occupied with certain groups of artistic problems are more apt to become entangled in them than those occupied with other groups.

If on the other hand the history of an art were really to present *particular* and *especial* difficulties and problems, it might be taken as proved that things of art differ profoundly among themselves, owing to specific particular characteristics. That is to say, we should have to return to Lessing's thesis of the limits of the arts, which in my view is erroneous, as I have on more than one occasion demonstrated elsewhere. We find an inclination in the direction of the thesis maintained by me in the conception, common to several writers and artists, that *all arts are music*. Yes, all are music, as all are painting, all are poetry, all are sculpture, all are architecture. The semi-poetic phrases of romantics such as Schelling, to the effect that architecture is *petrified music*, or that music is the *architecture of tones*,¹ have done more towards an understanding of the nature of art than the pedantic distinctions of the writers of treatises.

¹ It is objected that we cannot translate a basrelief into a group in the round or an oil painting into a piece of sculpture, and this argument is held to prove the existence of a limit to each art that cannot be overstepped. But this merely confirms the fact that no *artistic individual* (no work of art) can be transposed into *another artistic individual*; because it is not less impossible to translate one basrelief into another basrelief, or one oil painting into another oil painting. In fact, it is an argument that proves too much.

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Architecture and the so-called applied arts (of which I will not speak in particular, because what I say of the former extends to the others) have formed a separate group in treatises of æsthetics, doubly distinguished from the other arts. There was discovered in them not only differences of means of expression (as they are called), but also a more general difference, formulated in various ways. This general difference ended by forming a large class of *un-free arts* (*unfreie Künste*), of arts supposed to be subject to extra-æsthetic ends and practical wants.¹

Historians of architecture have often cashed and circulated this thought in small change, not so much because they believed it to be true as that they found themselves in difficulties. Thus they declared that it was impossible to accord to an achievement in architecture treatment similar to that accorded to a poem or a symphony. If the constructors of Gothic churches avoided using massive blocks of stone, preferring a strong but thin skeleton structure, it was not because they were inspired with an ideal vision of lightness and grace, but because stone was expensive and labour cheap at the times and places in which Gothic architecture arose. If in the Terra d'Otranto (that Tuscany of Apulia, as they call it, which certainly is a region standing out curiously from the rest of Southern Italy owing to the temper of soul, the peculiarity of talent of its inhabitants) the most flowing and heavily charged *barocco* has flourished for centuries, that has not been due to the anything but excessive imaginative quality of its inhabitants, but to the suggestion of the Leccan stone, which it is exceedingly easy to cut to any pattern. If antique columns and capitals were used in the Middle Ages, this was certainly not due to any desire for archaism, but to the quantity of stone available for architecture. The number of openings and the shape of windows are determined, not by artistic motives, but by the light and temperature of different places. All of us know the leaning towers of Bologna and Pisa and some perhaps believe that they were so constructed in order to realise a quaint fancy. But who can believe such a thing for the towers of Asinelli and the Garisenda? We are in the presence (say some archæologists), of an economic

¹ A statement of the various opinions of writers (or rather of the various opinions of writers from Kant onwards) upon this point may be found in E. von Hartmann's *Die deutsche Ästhetik seit Kant* (Berlin, 1886), in the chapter entitled precisely: *Die Stellung der Baukunst im System der Künste* (pp. 461-484); cf. the same author's *Philosophie des Schönen*, p. 594 *et seq.* Among Italian writers who have treated the question is to be mentioned N. Gallo, *La scienza dell' arte* (Torino, 1887), *passim*, but especially, pp. 331-342.

expedient intended to remedy a subsidence of the soil, which took place when the work was in course of completion. The leaning tower (according to others) represents neither an artistic achievement, nor the result of an accident ; it represents on the contrary a military necessity. Just try to fix scaling ladders for the assault of a leaning tower and you will soon see how cleverly this building was constructed to meet the struggles of the different factions which divided Italian cities. Afterwards the leaning tower became a traditional and merely æsthetic motive. It would be easy to accumulate other examples : who is not aware of the revolution taking place under our own eyes in architecture, due to the new technique of iron ? From this and similar observations it is concluded that the art of architecture is guided and dominated by economic needs.

We shall see further on if it is so *guided and dominated* : meanwhile let us retain the indubitable fact that economic motives do appear in architectural works.

But the other arts do not differ from architecture even in this respect, although it may be admitted that the presence of economic motives is more easily discernible in the former. All the arts have economic motives ; all are free, or all, equally, *non-free*.

A letter of Madame de Sévigné is in my belief a work of art ; yet we recognise in it a long series of economic motives, beginning with the effect that she wishes to produce upon the person to whom the letter is addressed and ending with the very prosaic fact that a letter is limited to a certain size and may fill two, four or eight pages, but little more. That will do for the letter ; but take now a play written to be acted, a novel intended for a certain public : these present practical or economic problems, which the writer must solve : the play cannot take ten hours to perform nor can the novel have the dimensions of Orcken's *Universal History* or of Migne's *Patrologia*. In the same way a picture which is to hang in a drawing-room must have a certain size and shape ; and a statue, intended for the open-air, must be executed differently to one destined for the half-light of a church.¹ I pause, because other examples are too easily found.

¹ That sufficient attention is not given to this point is one of the lamentations most frequently heard in the art exhibitions of our day. Formerly (they say) artists used to work for the Church, for the Council, for a Town Mansion, for the Merchants' Exchange, and so on ; but nowadays they seem to have lost their bearings, and it is impossible to say for what situation their work is intended, unless it is for Museums of Modern Art. Apart from exaggerations, we have here a basis of truth : attention is called to the practical and economic conditions among which the work of art is evolved and which cannot be neglected.

*The
Nature of
Architecture*

This means that an artist conceives his works never in the *void* but always in the *full*, that is to say, in definite conditions and with definite assumptions, among which are to be reckoned (at least in all works of art to any extent complex) his economic needs and those of the society for which his work is destined, which he makes his ends. The work of the artist is not hindered and cannot be hindered by those assumptions, because there is no contradiction between matter and form. The opposite opinion always appears as the result of a more or less abstract and hedonistic conception of art: hence the imaginary strife between the Useful and the Beautiful.

It has been remarked that a single glance suffices to determine the difference between purely artistic and practical architecture, the latter being marred with practical wants, and that architecture as it appears in a painting and architecture really carried out prove this to be the absolute fact. The observation, though ingenious, is not however quite just. A man in the act of conceiving a piece of architecture in an ideal or idealised landscape is in different conditions to a man who is conceiving it on real land and with materials that actually exist: it is a question of two intrinsically different representations, which makes the comparison vain. It may be said that the architecture painted in the picture is *more beautiful* than that to be seen in the stone. Why? How can we compare the surroundings of the picture with the surroundings of life? The poet imagines with the assumption of the words used by his own folk, with the knowledge of certain dispositions of his surroundings, and so on; the architect imagines with those given *stones*, with that given piece of *land*, with that given *space*, and with those given *demands of life*.

Thus the error contained in such words as 'guiding' or 'dominating,' applied to economic motives in their relation to the work of art, is made clear. Economic motives, when they do enter art, instead of guiding and dominating, are on the contrary guided and dominated by it; art subjects them to itself.

If however this does not happen, if all artistic ambition is neglected in the pursuit of an economic end, art does not exist; or (when a fruitless attempt at art is made at the same time) we have the ugly. But here too architecture in no way differs from the other arts. A writer who introduces a certain effect into his play, in order to obtain applause, careless of the

void it leaves in the souls of his audience ; or an actor who introduces a piece of fooling to provide a laugh, and thus contradicts the artistic coherence of the personage whom he represents on the stage ; a painter who introduces into his picture an unnecessary nude figure or the portrait of a pleasing lady, in order to win applause, may possibly be clever people : the writer may be acclaimed, the actor be a 'big draw,' and the painter may sell his picture ; but on this occasion at any rate, they are not artists. Whoever, for instance, it was who built an Abyssinian village with white cupolas above the new Palace of Justice in Rome, in order to house the offices which had been forgotten or miscalculated in the original plan, has committed a piece of economic ugliness, comparable, shall we say, to that committed by Torquato Tasso, when he changed Herminia into Nicea, Rinaldo into Riccardo, and omitted Armida mad with love and furiously combating in war the man who had abandoned her, in the *Jerusalem Freed*, owing to ill-understood moral and religious motives, thus allowing later notions to dominate the imagination of his youth.

Nor can it be maintained that the indubitable fact of architectural works being often carried out by others and the original plan sometimes profoundly modified, is a case peculiar to architecture. If analogies are sought in literature, attention may be turned to the *Romance of the Rose*, to *Lazarillo de Tormes*, and to other works, which have been supplied with second and third parts.

The corollaries which may be deduced from these general principles for the history of architecture are the following :—

1. The motives that have affected the soul of the artist must be studied, in the same way as are studied his ideas and the ideas of his time, the traditions, the habits of the school, foreign influences, the stimulus of this or that decorative architectural form, and so on.¹

2. We must not stop here, but seek the artistic synthesis, that is to say, the essential dominating moment when the artist has reached a *vision* or image

¹ The practical economic element is sometimes called 'technique,' and this is yet another of the many meanings attributed to the word, employed in such varied and uncertain senses in Art criticism. Further remarks on technique are to be found in the volume from which this article is extracted.

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of his own, which transforms the practical work into a work of art.¹ Looked at in this light, the history of architecture also becomes a psychological, or rather a spiritual problem. The thing may or may not be pleasing, but it cannot be dispensed with : there is no other way out. The distinction between those that are and those that are not artistic architectural works, must be founded, as in the cases of the other arts, upon a spiritual interpretation. Certainly, the customary method of seeing the distinction between art and non-art in the characteristics of external things is far more convenient ; art is the obelisk, not the dwelling-house ; art is the temple and not the kitchen ; art is a rifle adorned with arabesques, not a weapon of war, and so on. Things *beautiful* are thus physically divided from things *useful* and placed in separate categories. But æsthetics protests against *things beautiful* as economic science has long protested against *things useful*.

For the rest, I should not wish my advice to the critic of architectural work to seek the *vision* of the artist, should be construed as an invitation to bring back into vogue those tiresome elucubrations, which used to be the fashion, about the *allegories* of buildings. Allegories, whether the architect has had them in mind or others have thought of them later, do not matter, or only a very little, and for secondary reasons : there is no difference as regards this point between architecture and the other arts (for example, between a church and a poem).² What does matter is, so to speak, to live again the *original architectural emotion*. This is an ideal reproduction, which is always possible, provided there exist a spirit of sympathy, together with the necessary preparation. And let it be understood that we must beware of transporting our own imaginings into the edifices of the past, of which Ruskin afforded several instances that should not and yet have been imitated.

¹ J. A. Brutails, in his book, *L'archéologie du Moyen-âge et sa Méthode* (Paris, A. Picard, 1900), pp. 21-22., after examining the practical calculations of the architects of the Gothic cathedrals, writes as follows : ' Ces calculs pratiques nous donnent la raison d'être de l'élancement des églises gothiques et de leur immatérialité aérienne, bien mieux que les considérations mystiques sur lesquelles on a développé de si éloquentes amplifications. Au surplus, les deux explications se complètent sans s'exclure. Il est, à l'origine des faits, des causes immédiates et des causes éloignées : le linguiste qui analyse par le mécanisme de la phonétique la formation de la langue française, a raison ; mais le philosophe qui pense que le génie de la race a dirigé ce mécanisme et cette formation, a également raison. L'église gothique serait différente, sans doute, si elle n'avait pas été, suivant un mot de Renan, élevée par amour. Elle serait moins haute et moins belle, si l'enthousiasme religieux n'avait pas inspiré les architectes et rendu possible la réalisation de leurs projets. L'erreur consiste à méconnaître l'importance des causes matérielles.'

² See the sensible observations of Brutails upon allegories in architecture op. cit. pp. 4—9.

TWENTY YEARS OF BRITISH ARCHITECTURE.

By A. TRYSTAN EDWARDS.

IT was only by the merest accident that I captured the right mood, the mood of appropriate thoughtfulness in which to enter the exhibition of the Architecture Club at Grosvenor House. In trying to reach the exhibition, I was misdirected and compelled to traverse several streets of modern houses at the back of Park Lane. These houses were unmistakeably built in the last twenty years, and they were large expensive houses, mostly of red brick, much gabled and profusely decorated with terra-cotta ornament belonging to every style which has been practised in Europe during the last thousand years, fussy, obtrusive, individualist, thoroughly *bad-mannered* houses. We have cause to be grateful that on one side at least this area of architectural corruption is shielded from public view by Park Lane, with its pleasing white façades all of about equal height and in continuous formation, while within the area itself a small oasis of refinement and aristocratic dignity still remains, namely Grosvenor House and its forecourt.

Does this exhibition do anything to form a public opinion which will oppose and finally render impossible the vulgarization of street architecture? That is a fair question to put, for the quality of our culture is expressed far more completely in the built-up common thoroughfares than in the detached houses which rich men may choose to erect in rural surroundings. The main school of good building has always been the town, for it is in the town alone that *architectural manners* can be studied and acquired. During the last twenty years far too great a proportion of architectural energy has been concentrated upon the 'country house' with the result that civic design has not received the attention it deserved. While in the eighteenth and early nineteenth centuries street architecture was held in great esteem and perhaps reached its highest stage of development in this country, detached houses also were being designed in large numbers not only in the vicinity of the towns but in outlying districts, and it must be confessed that in point of style, if not in practical convenience of planning, these examples are superior to the vast majority of the country houses which have been built since the

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Gothic revival. A training in urban values will help an architect to design a dignified house which is fit to take its place in a rural landscape, but if he makes the detached building his first and principal study it is extremely improbable that he will be able to contribute worthily to the architecture of a city. There are distinct signs, however, that modern architecture is making steps towards a greater urbanity, and such signs can be traced in the exhibits at Grosvenor House. In fact the Selection Committee of the Architecture Club have shown that they wish to foster this tendency and have been careful to set the seal of their approbation only upon such designs as are furthest removed from the crude rusticity which has marred so much of the domestic work of the last twenty years.

The designs of shops and offices exhibited at Grosvenor House are also very well chosen and provide sufficient material wherewith to estimate the trend of modern commercial architecture. Great attention is being paid to the problem of the shop-front, and in general it may be said that street façades are becoming flatter (a most welcome sign), while an ever increasing number of architects are bold enough to proclaim the decorative function of the Classic Order, refusing to be intimidated by ill-informed criticism on the part of mediævalists and others who have never understood the distinction between formal and constructional emphasis. But there are also portents which must cause a certain uneasiness. In particular I refer to a very pretty little model which is sure to excite much admiration, the model of the great new structure at the end of the King's Way, which is to be surmounted by an enormous stone cupola almost commensurate in size with the dome of St. Paul's Cathedral. The Bush Terminal Building represents an apotheosis of the commercial ideal, and if allowed to be a precedent for future development in office buildings will surely do much to destroy the character of our cities. And unfortunately the arguments in its favour are so extremely plausible. We live by commerce, why should we not give to commercial buildings the greatest prominence and adorn them with the most splendid architectural features? The answer is that by using the big drum too often it loses its effect and instead of an imposing volume of sound we have an orchestral disaster. Imagine in the future a prosperous provincial town which decides that its status entitles it to a Town Hall of some architectural pretensions. An enterprising town councillor suggests a dome. The idea is ridiculed at once. How could the municipality afford a dome half so



MODEL IN CARDBOARD OF THE BUSH TERMINAL BUILDING AS PROJECTED, TOGETHER WITH ST. MARY-LE-STRAND, FROM THE ARCHITECTURE CLUB EXHIBITION.

Helmle & Corbett, architects.

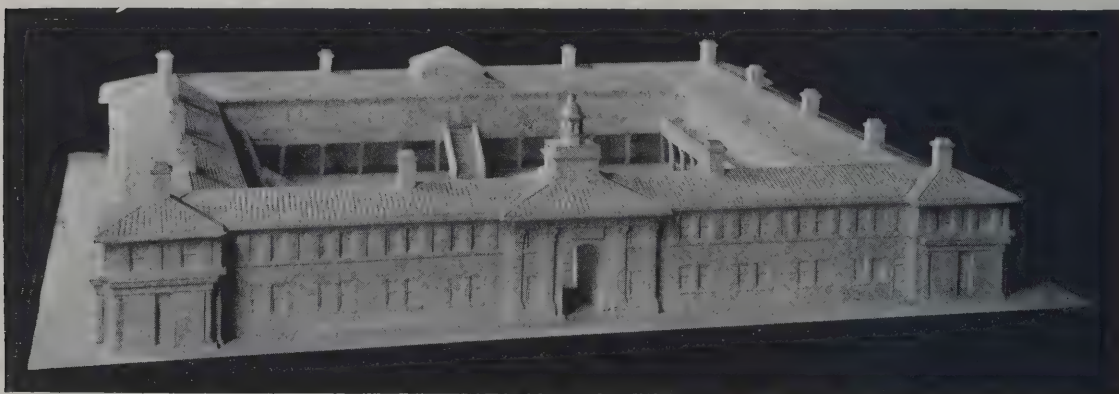
splendid as the dome which surmounts Mr. Smith's haberdashers store across the way? What about a tower? That proposal also finds no favour. The municipality cannot afford to compete with the glorious campanile, 300 feet high, which nightly advertises the virtues of Mr. Jones's pills. There would be similar trouble when it was proposed to build a church. A suggestion to erect a spire would have to be ruled out at once because in the immediate vicinity of the site there might be a tall and beautiful spire adorning the offices of Mr. Evans' automobile shop, and a second one above Mr. Williams', the successful jewellers, and yet a third on the premises of some company of co-operative grocers. The committee of the church will probably abandon their architectural ambitions and be content to hold their services in a commodious room in the basement of the Gargantuan co-operative store; and we can only hope that they will not quarrel with the dejected Town Councillors who have been obliged to take refuge in an adjoining apartment! The Bush Terminal Building, unless we check the tendency of which it is an expression, will be the herald of our architectural bankruptcy; we shall enter the era of the big composite commercial building greedily absorbing to itself, and corrupting by this absorption, all the greatest symbols of civic dignity.

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Is it too much to ask that commercial buildings should eschew towers, spires, domes and enormous cupolas, and that as far as possible they should keep low? Such a restriction would not imply a denial of their right to architectural distinction. Some of the most refined, beautiful and impressive buildings in the world are comparatively low and are surmounted by flat roofs.

At the Grosvenor House Exhibition there is ample evidence that British architects can now design very beautiful public buildings in the Classic manner. Their achievements will be rendered almost nugatory, however, if the legitimate pre-eminence of these buildings is in the future to be disputed by shops or offices.

Besides monumental structures which have a practical civic purpose, some designs for purely commemorative monuments are shown at Grosvenor House, and one is entitled to ask whether these latter are worthy of the historic circumstance which called them forth. This is a matter which does not concern architects alone, for in many of our war memorials the architecture is but a pedestal or other setting for sculpture. There will probably be general agreement that where in these memorials the two arts are associated, the architecture is in most instances very much better than the sculpture. A notable case in point is the memorial erected by the Great Western Railway Company, at Paddington Station. The statue surely represents the most



MODEL IN PLASTER OF A BLOCK OF DWELLINGS ON THE DUCHY OF CORNWALL ESTATE, KENNINGTON, FROM THE ARCHITECTURE CLUB EXHIBITION.

Adshead & Ramsey, architects.

uncouth figure that was ever mounted upon a pedestal. Yet the British race is renowned for the beauty of the physical types which it produces. When our soldiers arrived in Italy during the late war they were immediately dubbed 'the handsome English' by the Italian townsfolk, who have traditions of very good taste in artistic matters. Yet of the numerous war memorials that I have seen not one has provided evidence that our modern sculptors are aware of the existence of 'the handsome English.' It is a misgotten race of men that they have put sentinel upon these war memorials, and architects can have had little satisfaction in providing beautiful settings for statues or figures in relief which, to express it in the mildest terms, do not evoke in the spectator either admiration or even a mood of seriousness.

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The designs for churches, selected for exhibition at Grosvenor House, suggest that at the present time ecclesiastical buildings are not allowed fully to reflect the general trend of architectural development. In many instances the predilections of the clergy are the determining factor in the choice of style to be adopted in the design of a church, and the Gothic tradition is still strong. It must be pointed out, however, that no community which takes its architecture seriously can be satisfied with a convention according to which churches are to continue to be Gothic while secular buildings alone are to be allowed to express the cultural conditions of the age in which we live. Unfortunately there are still architects willing to exploit the love of eclecticism characteristic of a certain type of client; they have had seven styles and that which they now have is not their style.

One of the objects of the Architecture Club must surely be to give greater stability of purpose to those of us who practice the art of architecture, to help us to attain to a uniform language by means of which modern buildings, although differing from each other in every possible way in respect of actual shape and function, may yet defer to a common cultural standard. In order that this end may be attained, we must receive the utmost measure of help and encouragement which the lay public can extend to us. What kind of criticism are architects most in need of, what are the particular philosophic weaknesses to which the actual practice of architecture exposes us? To this it must be replied that the commonest error in design is that of concentrating one's attention upon the single building which one happens at the moment to be engaged upon and ignoring its relation to the environment. In extenuation of such an offence it may be urged that an architect's attention

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must be devoted not only to the satisfaction of his client's highly complex practical requirements but to a thousand other details in connection with the preparation of drawings and the supervision of materials and contracts. Under these circumstances it is often difficult enough for him to create a composition which is coherent within itself and almost incredibly difficult if it is suggested that he should also harmonise his building with its neighbours. Yet it is precisely this additional effort that the lay critic should demand of him. And a public which values architectural proprieties would enjoin upon the client also an equal measure of discipline, for otherwise the noblest projects of civic design will be brought to nought by the obstructive individualism of the building owner. The standard of criticism which many architects would like to see adopted universally by laymen is very admirably set forth in an article in the *Daily News* of March 7, by Mr. Robert Lynd, a distinguished member of the Architecture Club. 'The secret of good architecture,' he says 'is much the same as the secret of good manners. It is a sort of courtesy in brick and stone—a grace that makes the best of its surroundings in obedience to a code. It is this courtesy that forbids showiness or freakishness in private houses as in private conduct.' And while admitting that architecture never rose to the degree of freakishness which has recently been exemplified in the art of painting, Mr. Lynd points out that 'the nineteenth century was freakish enough in many of the houses built. A man building a house for himself in the country, instead of courteously conforming to the pattern of the countryside, has more than once raised a pile of horror, all brick and battlements, that was as offensive as an overbearing manner and a loud, vulgar voice in company. It has been said with some wisdom that all good architecture should be monotonous. A beautiful house will differ from its neighbours no more than a good-mannered man from his. That is to say it should not only be beautiful in itself but beautiful as part of its environment. This is not a check on individuality, but only on self-importance. Genius is for the most part a capacity for making an individual use of a monotonous pattern. It required more genius to build a monotonous row of Georgian houses than a restless avenue of Victorian villas.' I have taken the liberty of quoting these words at length because, coming from such an influential writer as Mr. Robert Lynd, they are of very good omen for architecture. It must be confessed, however, that during the last twenty years, architects have not very often received such helpful guidance and

encouragement from men of letters. Some of our successful novelists, for instance, would not emerge from the test very well if the comfortable and costly homes which they have built for themselves were judged by this standard of manners, and very often the kind of admonition which we have received from men of letters has consisted of little more than a resumé of those seductive doctrines of Ruskin and William Morris according to which all we have to do in order to produce good architecture is to emphasise and expose the constructional features of our buildings and concentrate our attention upon the manipulation of materials. It must be observed that both these precepts entirely ignore the relation of one building to another, and, in fact, direct our attention *away* from the most profound and important qualities of civic architecture.

The Exhibition at Grosvenor House is a sign of a development in public opinion which will lead to the re-assertion of the social standard in architecture. This first public activity of the Architecture Club has been most logically conceived. We begin by asking where we stand. A glance at contemporary building was necessary for this end. What follows next? At the tail of an article I can say nothing about that—except that it is a matter which excites our expectant curiosity.

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A VISION OF DUBLIN.

By H. V. LANCHESTER.

THE issue of *Dublin of the Future*¹ at the present moment, when according to the ordinary sequences of cause and effect a future for Dublin seems to be growing more and more remote, argues a courageous confidence in the ultimate destiny of Ireland which (while worthy of every respect) requires somewhat of an effort for its acceptance. The Civics Institute of Ireland, which is responsible for this issue, has indeed aimed at disarming such a criticism by placing as a frontispiece a symbolic cartoon in which a malign figure sweeps through the unhappy city delivering its best buildings to the flames and crushing its fine old houses to ruin. The inscription this drawing bears is *The last hour of the Night*; and we must thank those who can display such faith in the future and can encourage us to share an optimism that the rude shock of recent events has well nigh shattered.

The basis of the publication is the plan of Dublin placed first in the competition promoted in 1914; to quote from the Foreword:—

The Members of the Institute feel that with the recent change in National circumstances a new epoch has begun, and that the present is a most opportune time to arouse the interest of the Citizens, hence it is that the design and report prepared by Professor Patrick Abercrombie, and his partners, Messrs. Sydney A. and Arthur J. Kelly, and unanimously awarded the prize by the Adjudicators in the year 1916, now appears.

It is well to emphasise the fact that a City Plan is not a grandiose scheme for immediate and costly civic improvements. On the contrary, as opposed to the present planless and haphazard growth, squalor and extravagance, a City Plan would mean a well-reasoned scheme, outlining an economic system of scientific, artistic and hygienic municipal reconstruction and development, providing specially for the conservation of citizen life and natural resources, and the total abolition of slum conditions.

The authors of this plan note in their preface that

Constructive thought and action never [ceased] in Dublin during her worst

¹ DUBLIN OF THE FUTURE: THE NEW TOWN PLAN. By Patrick Abercrombie, M.A., A.R.I.B.A., Sydney Kelly, F.S.I. and Arthur Kelly. Royal 4to., with numerous maps and illustrations; pp. xvi.+58. Liverpool: The University Press (Lond.: Hodder & Stoughton), 1922. One Guinea (Seventeen and sixpence in paper covers).

troubles. Persistent research has been carried on into her country's resources : *A Vision of Dublin*
water power, formerly a vague rumour, is now tabulated, calculated and only waiting for peace to be definitely harnessed, changing the whole orientation of her sources of mechanical energy. Houses have been built and Housing schemes proposed—whole troops of men quietly working when to the outer world the country was a fermenting vat of strife.

Then activities have entailed modifications in their plans, and faced with this dilemma the authors decided to issue their original scheme supplemented by drawings subsequently prepared and revised so far as was consistent with the original framework. They feel that with this plan before them it should be impossible for the citizens of Dublin to sanction any such piecemeal tinkering as have been allowed in the past. They see that Dublin, noble city as she is, requires complete overhauling down to fundamentals ; that no superficial patching would meet the case ; and they regard their work mainly as a local text-book on Town Planning in which examples instead of being fetched from the four quarters of the globe are all furnished by Dublin as it is—or as it might be.

To appreciate this point of view we must step back and try to realise the phases through which Dublin has passed in reaching the one at which we now see it. The city is at once typical and yet exceptional—typical in the physical conditions that located its position, but exceptional in the influences that have governed its development through the last two centuries. Mediæval Dublin, like many other cities of that time, stood guarding the lowest crossing of the river at a point easily reached by the seagoing ships then employed ; it lay on the south side of the Liffey, to the west of a small stream that swept round it enclosing the mound at the south-east corner on which the castle stood and which, though the buildings it carries have changed, still bears this name. The Mediæval bridge (in the position of the present Whitworth Bridge) was at the extreme western end of the old city, leaving the river free for shipping ; but late in the seventeenth century, owing to developments on the north bank, two more bridges were built, one to the north of Christchurch and the other north of the Castle. The town was then spreading outside the old walls and across the river, but it was not until the following century that Dublin—having achieved the status of a capital city—fully accepted the implied responsibility of appearing as such by erecting dignified public buildings and fine houses in accordance with the taste of that period.

The Act of Union marks the end of this stage, but the growth of Dublin was not checked by it, though it now took a less impressive form and continued more on the lines usual in the busy provincial town. While still expanding a gradual degradation set in, so that while the newer quarters were inferior to the old, in these latter themselves the more spacious houses (the demand for such having practically ceased) were parcelled out, and gradually fell into a state of dilapidation, or even into actual ruin. As a consequence residential Dublin creates a melancholy impression found in no other city, an impression accentuated by its recent disasters, while yet its ancient glory shines through, and even now it can rouse more actively than the town of untroubled history the desire to reconstruct and develop.

Dublin was not, however, entirely unfortunate even during its industrial



Reproduced from the Ordnance Survey Map.

DUBLIN

*As it is at present: the central area between the Circular Road on the North and the Grand Canal on the South;
Phoenix Park on the West and Royal Canal on the East.*

development : its encircling canals were well aligned, and the railways, with the exception of the loop across the river, are less obtrusive than elsewhere. Its road system is tolerably good and it retained open spaces, including the magnificent Phoenix Park, not too remote from the central area. The authors of this new Town Plan have taken account of all the merits of the existing city, and have aimed at their enhancement rather than at a drastic reconstruction. They have had to deal with numerous problems, but these are all neatly dovetailed into a co-ordinated general scheme that would doubtless restore the appearance of Dublin to accord with the position it has now regained as the capital of the Free State.

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From the architect's standpoint the main feature of the scheme is the great focal place, opposite the centre of the original city into which are gathered the old radials running northward. This is where the most important remodelling is proposed, and in this case the authors are careful to point out that it could be carried out in successive stages, which they indicate. From this central point new roads and existing ones radiate, about six in number on either side of the river, and some of these lead directly to the vacant areas selected as most suitable for the housing scheme required to relieve the present overcrowding and congestion. A fine avenue aligned on the Wellington Monument leads to the entrance of Phoenix Park, and two others running north-west and south-west form valuable additions to the traffic system of the city. All these features may be seen in the new town plan reproduced, together with the existing plan on the preceding pages.

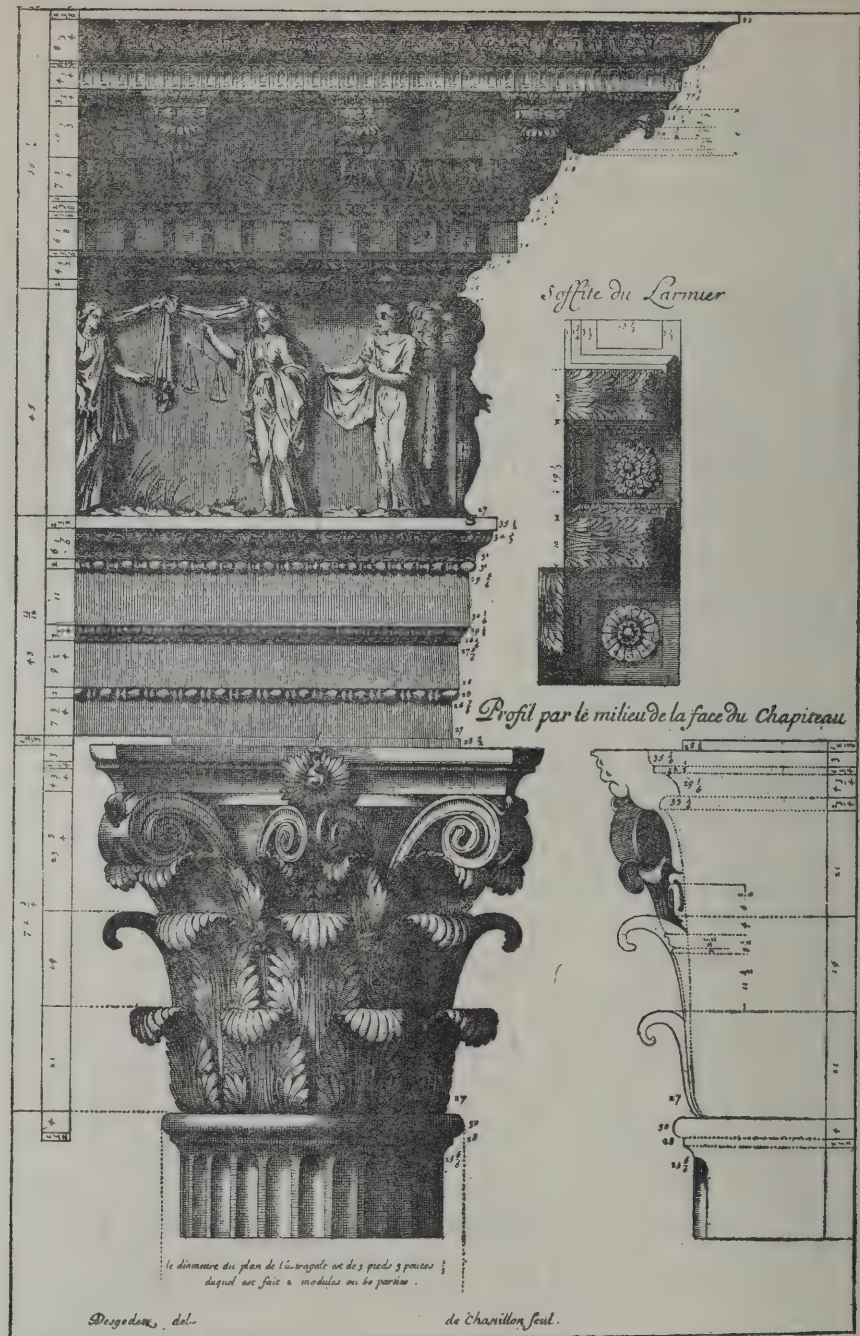
Important proposals are made for the development of the harbour, and areas are allocated for industrial purposes on adjacent land to be reclaimed in connection with the harbour scheme. The railway routes are differentiated as between goods and passenger traffic. It is suggested that the latter should be carried through the city by tubes running north to south and east to west, while for the objectionable loop line across the river a tunnel would be substituted. Systems for the trams and other forms of transport are also carefully worked out. Parkways are planned around the city linking it up with a reserve on Howth Head and a larger one on the Wicklow Mountains, and small neighbourhood parks and recreation grounds are so distributed as to be within easy reach of every residential area. An interesting proposition is the reclamation of the North Bull, a low bank running parallel to the north shore of Dublin Bay, for a park with a tidal lock to enclose the channel behind it as a boating lagoon. It would be easy to discuss at much greater length these and the numerous other proposals illustrated, but as it is out of the question to convey an adequate impression of the logical and artistic principles governing them, the only course open is to recommend those interested either in Dublin or in Town Planning—or both—to study the book for themselves, with the assurance that they will run no risk of a disappointment.

THE QUEEN OF THE ORDERS.

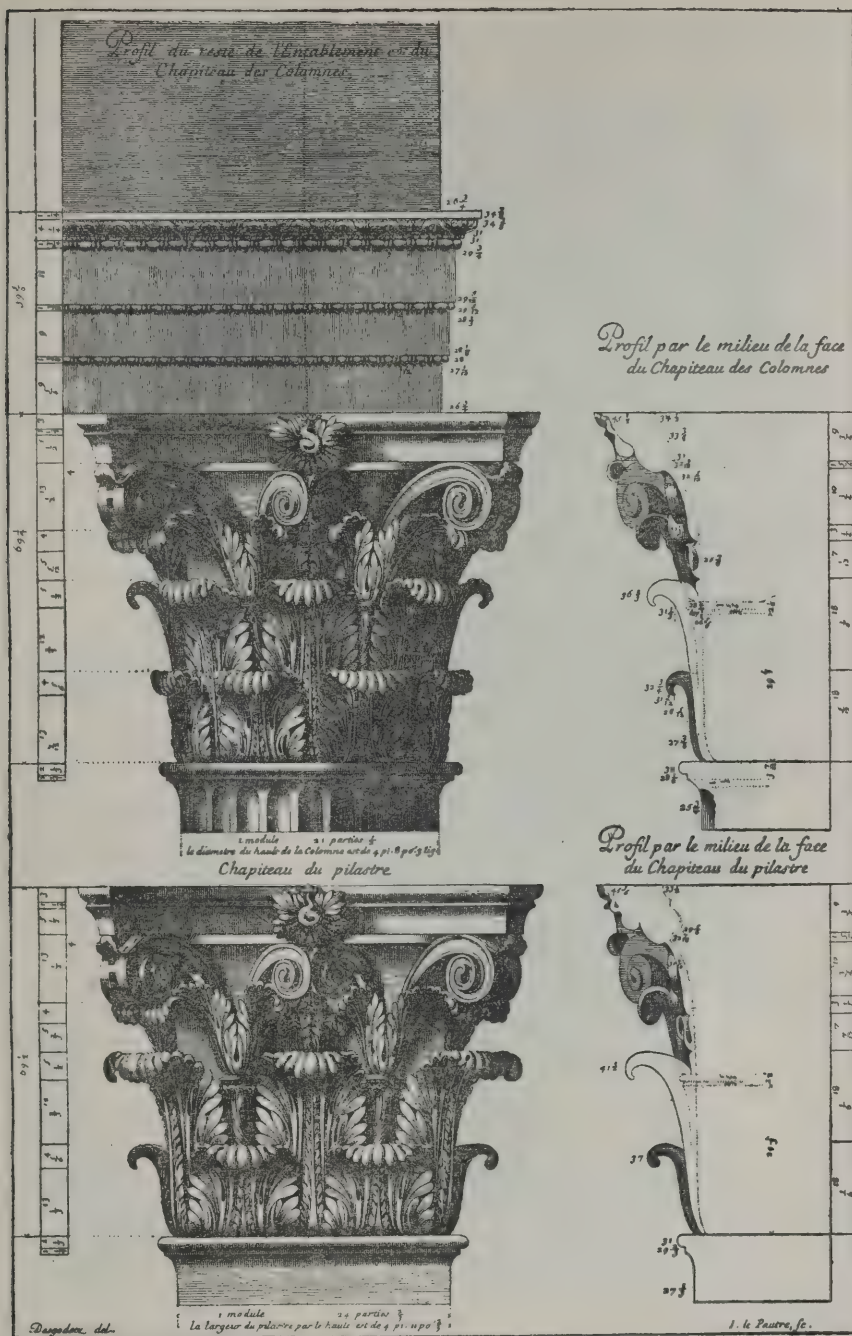
By ROBERT MORRIS, of Twickenham.

With illustrations after Antoine Desgodetz.

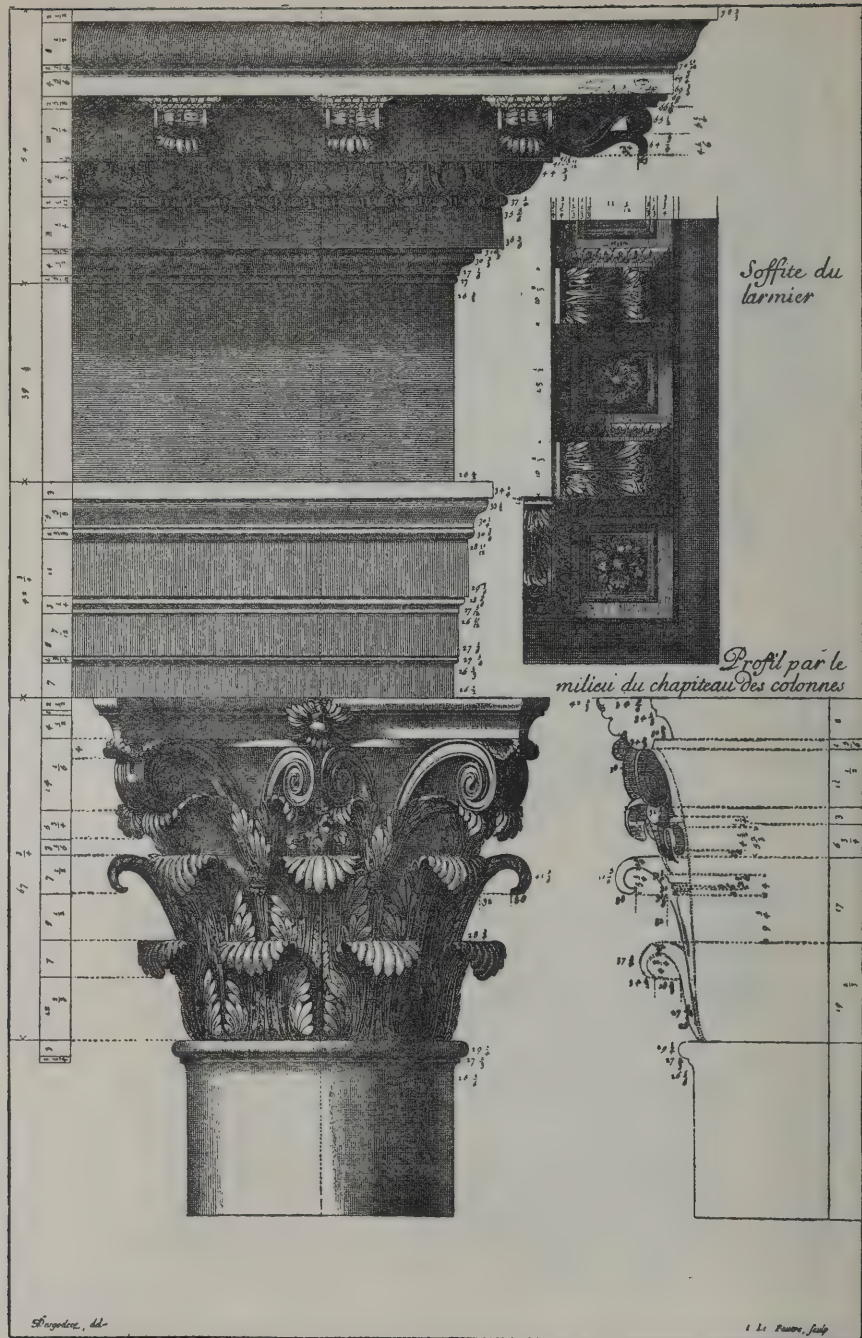
HERE, reader, we are arrived within sight of shore, and, like Hercules upon his pillars, we see engraven *Ne plus ultra* : we have here a view of architecture in its full perfection, in a manner far different from the lesser beauties of the composition of the Doric and Ionic Orders. From never-dying Corinth it first arose, from the geniuses of an age remarkable for its perfection in almost every science, and moral virtue ; from hence the most desirable of studies and improvements ; from hence Rome came to be, and was instructed in their principles and knowledge. But alas ! ambition and novelty little improved in this science, since all their boasted judgments terminated in a very inferior composition, founded upon unwarrantable alterations and additional irregularities, unconformable to the result of reason. What heavy volutes from the more solid Ionic are disposed upon such tender branches ! The disposition proves that the Romans could not then, as well as others so many hundred years since, add any lustre to its beauty : and indeed so perfect is it and complete in the performance, that nothing can make its way more directly to the soul ; it immediately diffuses a secret satisfaction and complacency through the imagination, it strikes the mind with an inward joy, and spreads a cheerfulness and delight through all its faculties. But we find that the beauties of the Doric and Ionic Orders do not work in the imagination with that warmth and violence as the more perfect beauties contained in the Corinthian ; for the unbounded magnificence of the one gives the mind nobler ideas than what can be possibly raised by less beautiful or confined productions of the other. But not to remark farther on the Order itself, concerning the extensive limits of its beauties, I shall only, by this ocular demonstration, give you such an idea of it as shall be more likely to explain itself than by the dullness of a verbal, where constraint will oblige me so to make myself understood that the result will be altogether useless, and terminate in an unintelligible definition.



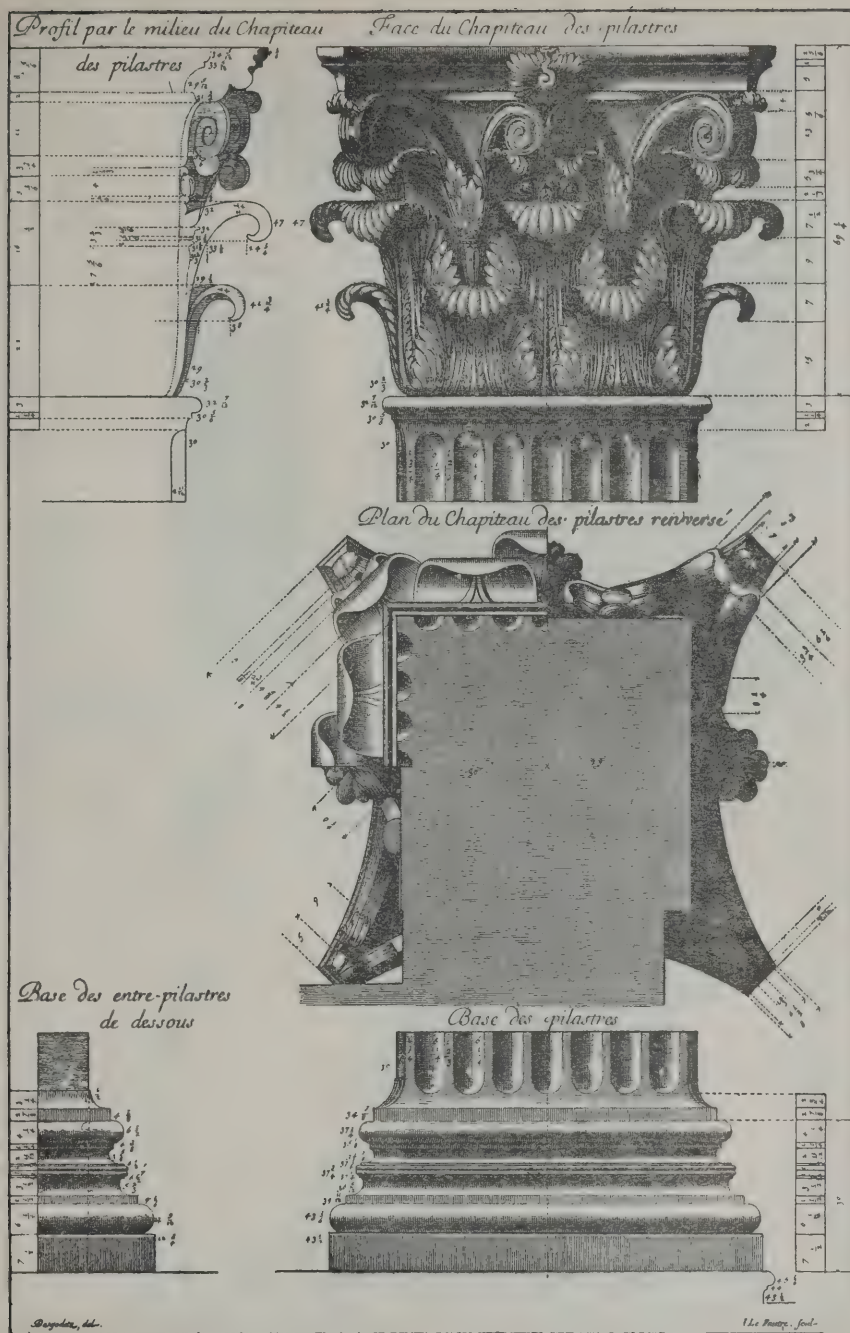
IN THE TEMPLE OF MINERVA (FORUM OF NERVA).



IN THE TEMPLE OF MARS ULTOR.

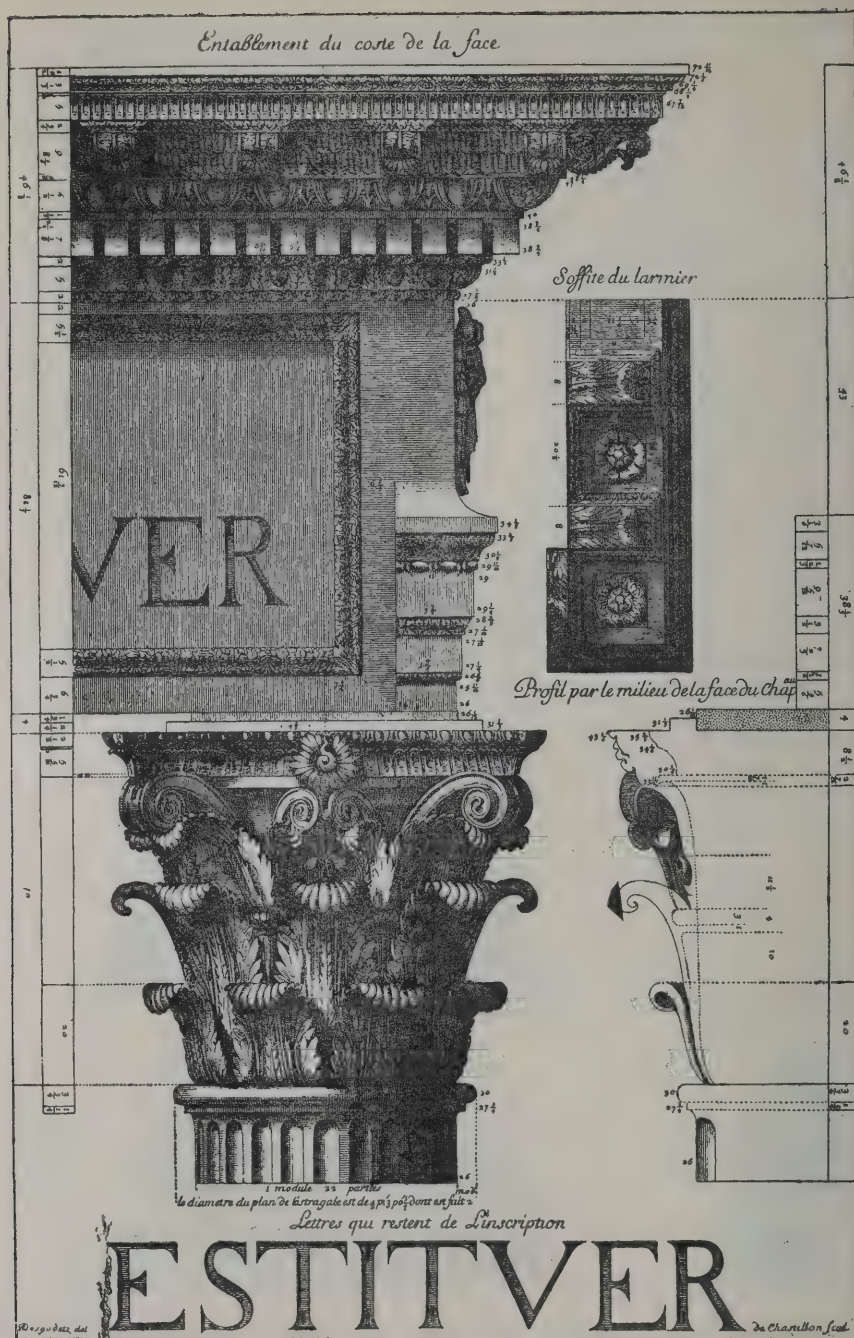


IN THE PORTICO OF THE PANTHEON.

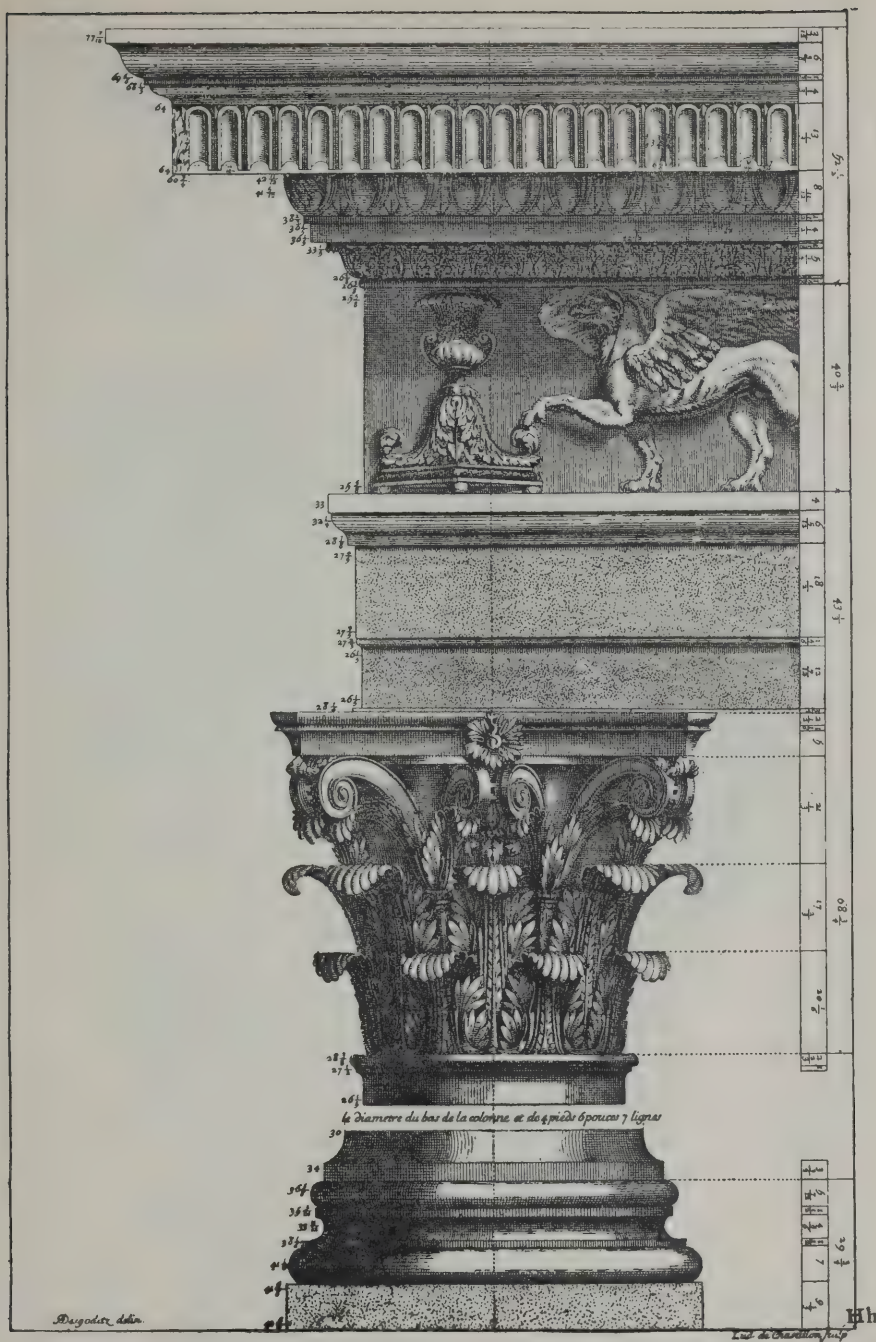


IN THE PORTICO OF THE PANTHEON.

The Queen
of the
Orders

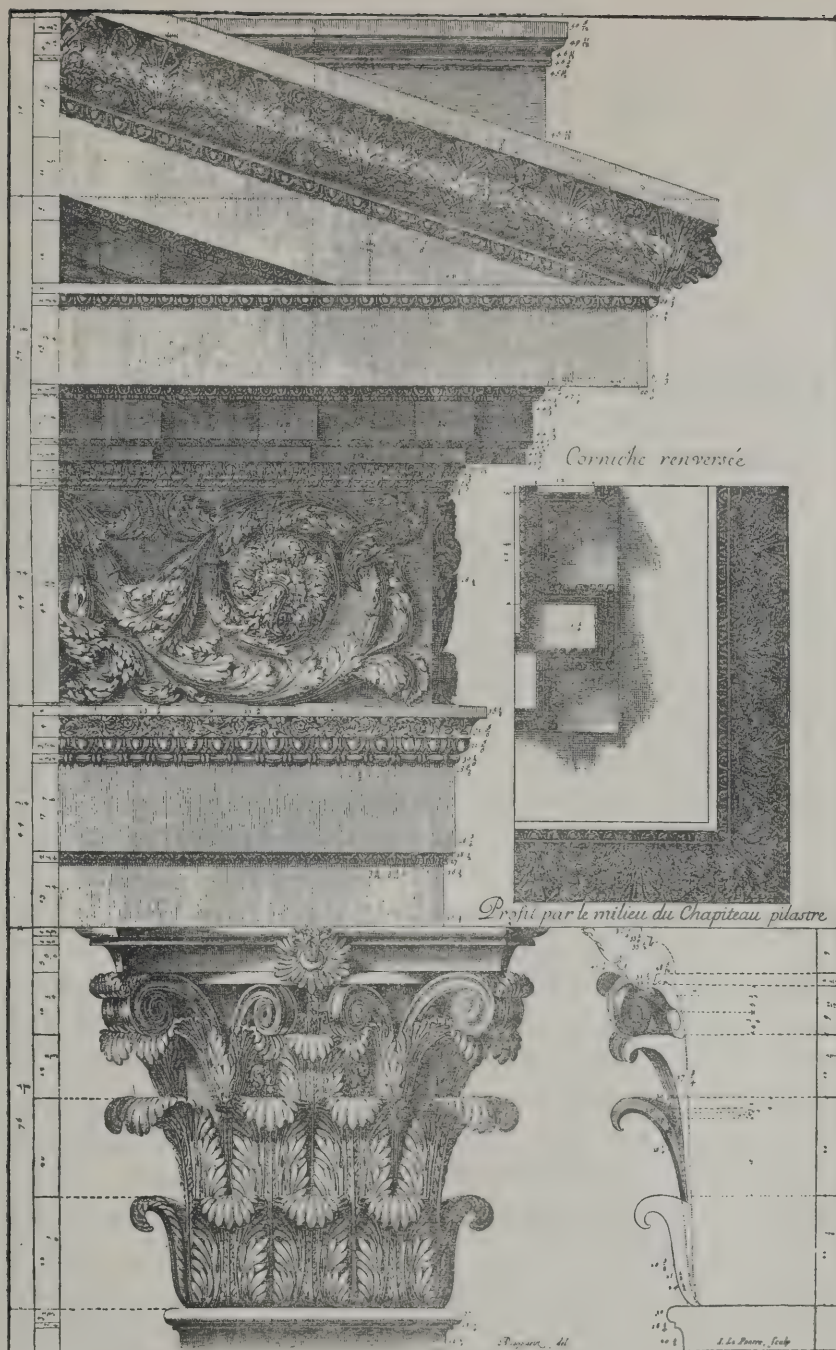


IN THE TEMPLE OF JUPITER TONANS.



IN THE PORTICO OF THE TEMPLE OF ANTONINUS AND FAUSTINA.

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IN THE BATHS OF CONSTANTINE (THE 'PEDIMENT OF NERO.')

CRITICAL REVIEWS.

SCENIC DESIGN.

And there's a row of lamps, my eye !
How they do blaze—I wonder why
They keep them on the ground.

THESE lines, as Mr. Gordon Craig has reminded us, were written in 1812, and we are still wondering why footlights for more than a century should have been considered the proper method of stage illumination by any manager who could afford something better than a row of candles. This was the humble origin of footlights, and though stage lighting is nowadays a far more complicated matter, we still see absurdities of lighting in many productions.

A demonstration of a new method of scientific stage lighting known as the Schwabe-Hasait system was recently given at the St. Martin's Theatre, London. This system, which is being extensively used in Continental theatres, has now been installed for the first time in a London play-house, and at the demonstration Mr. Basil Dean, the managing director of 'Reandean,' gave a lucid explanation of the mechanism of this system, of which the British rights have been taken up by the General Electric Co., Ltd., and though handicapped by insufficient time for rehearsal he made a remarkably effective display of the varied effects to be obtained by its use.

It would be beyond my province, and indeed beyond my power, to attempt any technical description of the Schwabe-Hasait system, but before commenting on the results shown to the audience, a word or two on its principles may be permitted. To begin with, it should be emphasised that this new method is a system, not of one concentrated light, but of several lights from different directions all operated from one switchboard. Secondly, this system of lights is used in conjunction with an apparatus termed the artificial horizon which occupies the whole background of the stage. It is a specially prepared white surface which acts the part played by the sheet on which a lantern-slide is projected, only it is absolutely stiff and creaseless. In open-air scenes the property-man supplies the foreground, but the background is provided by the artificial horizon and the lighting. Before saying anything

about a third piece of mechanism used in conjunction with the other two, it may be remarked that already, with these two only, the stage-director has an instrument capable of exceedingly delicate and beautiful effects. No painted backcloth can convey so convincing a suggestion of an immensity of space as this artificial horizon lit by a suitable coloured light. No painted backcloth, however lit, can reflect changes of colour with the purity and precision of this white surface. The lighting system permits combinations of colours and changes of colour from various directions; the horizon can fade up, or fade down; the elasticity of light movement seems to be perfect, and nothing I have ever yet seen on the stage has equalled the flow of colour from the darkness of night to the dawn of day which was a memorable feature of this demonstration.

It must be remembered that this system, or more properly the use of it, is still in its infancy. It would be easy to find fault here and there with details; for instance, the dark blue used at the demonstration was crude and unpleasant in its hardness; but that was a minor matter which a new piece of glass will speedily put right, and it has nothing to do with the success or failure of the system.

So far it is not a question of realism or artificiality, it is a method of flooding a stage from all directions with a variety of coloured lights which give greater luminosity, intensity and elasticity to the stage-picture than any other method yet devised would appear able to afford. Obviously with this system a great deal can be done to enhance the beauty of the setting of a romantic play in which much of the action takes place in the open-air. We can see at once how it would lend itself in artistic hands to the further beautifying of a play of the type of *The Blue Lagoon*. Unquestionably the system would provide an artist in control of it with the means of obtaining spectacular effects of a subtlety and delicacy hitherto inconceivable. But here, as in other spheres of action, everything will depend on the man behind the apparatus.

The third piece of mechanism takes us on more debateable ground. This mechanism, known as a cloud apparatus and working in conjunction with a battery of special lights called horizon lamps, projects photographs, moving or otherwise, of natural cloud forms on the artificial horizon, so that we can see the actual shape and movement of the clouds, which can be lightened or darkened or tinted to any colour, which can be controlled as to movement

Critical Reviews vertically or laterally, and can be used to mirror with fidelity any desired mood of nature.

The very merit of the effects obtained by this apparatus is a source of danger, for the sunsets, dawns and storms it can depict are and will be in themselves so fascinating to watch that they are likely to absorb the whole attention of the audience. A stage director with fine sensibilities will regard this cloud apparatus as a deadly weapon which can be used rarely, and then only when its use is artistically justifiable. Then, when he does use it, the effect will be tremendous ; and it will surely ' bring the house down.' We can conceive it being used with telling effect on an empty stage, when it might fitly serve to bridge the tension between the action of one episode and the next ; we can easily conceive it being used for the opening of the third act of *The Valkyrie*, and with its aid we might for the first time in England obtain a really dramatic and artistic spectacle of the famous musical ride ; we can conceive it, again, adding very materially to the beauty of the stage pictures latent in the second and third act of *Tristan and Isolde* and in other of Wagner's music dramas.

Unfortunately, we can also realise how pestilential it might become in the hands of an inartistic stage-director who regarded it as a new toy to be played with at every possible opportunity. The indiscriminate use of the cloud apparatus would soon degrade an art-theatre to the cheap naturalism of the pretentious and unbalanced film. There are a few feet of film which show that moving photography is capable of expressing real beauty in terms of art : but there are thousands of miles of film which tell us nothing but the insensibility of film-magnates to beauties of design and of light-and-shade constantly offered them by nature.

In one of his essays, *On the Art of the Theatre*, Mr. Gordon Craig wrote that ' This tendency towards the natural has nothing to do with art, and is abhorrent when it shows in art, even as artificiality is abhorrent when we meet it in everyday life.' Some of us may be able to sympathise with what was at the back of Mr. Craig's mind even while we furiously challenge the justice and logic of his sentence as it is worded. Nature is not the artist's enemy, but his best friend and his only prop in times of trouble. It may sound something like a clever paradox to argue that if artificiality is abhorrent to nature, then nature is abhorrent to art ; but artificiality is one thing, and art is another, and nobody disputes that naturalism is abhorrent to artificiality.

We see it in society every day if anyone has the courage to be natural. *Critical*

But in no art is naturalism justly to be condemned merely because it is naturalism. Nothing is more natural than a picture by Jan Vermeer of Delft ; and nothing in painting is more perfect as a work of art. All depends on how naturalism is used. Simplicity in naturalism usually leads, given the other qualities required, to the highest excellence in all the arts : ornateness in naturalism, however gifted the virtuoso may be, can lead to nothing but pretentiousness and vulgarity. Whether he be in the theatre or in the studio, the artist has no need to be afraid of nature or to treat it as something to be avoided : the wise artist watches nature that he also may learn something of its simplicity and make this his own. *Reviews*

Very unsound and foolish then would be the reasoning which would condemn this cloud apparatus merely because it is a cloud apparatus. Granted that it be a danger in the wrong hands ; there are many dangers in life, but we do not on that account cease trying to live. In the right hands the cloud apparatus and the Schwabe-Hasait system of lighting may give us something very beautiful, and all present at the demonstration will be childishly eager to see what use Reandean makes of the new installation in the future. But elsewhere one is tempted to think some kind of ' artistic licence ' should be required before the use of the cloud apparatus is permitted. ' There are many terrible things,' as the Greek dramatist of old has informed us, ' but there is nothing more terrible than MAN.'

FRANK RUTTER.

LITERATURE.

¶ GIOVANNI BATTISTA.

PIRANESI was one of the earlier products of the romantic revival. Though he styled himself Venetian Architect, his real interest in life lay in the dramatic value he found in the Roman remains and the expression he was able to give to it in his etchings. This interest culminated, as all know, in that extraordinary series of dream pictures which he called 'Roman Prisons.' The romance always inherent in masonry, when the stones are large enough in comparison to man, receives here its highest expression. Vast piers, endless stairs, great arches that cross and recross one another in bewildering intricacy, are contrasted with little crawling human beings and the instruments for their torture. But with the intense feeling for the dramatic and romantic in architectural forms, which Piranesi shows in all his works, he combined a very considerable knowledge of archæology and great exactness of draughtsmanship. I have tested some of his plates against photographs and the very cracks in objects like the obelisk in front of Santa Maria Maggiore are truthfully shown. His plates therefore, numbering close on a thousand large sheets, represent an output of titanic labour and energy. The energy is apparent too in every line of the draughtsmanship. After looking at a Piranesi etching of Rome, whether of an ancient or of a renaissance building, a representation by any other draughtsman seems pale and insipid. The Baroque spirit which covered sixteenth and seventeenth century Italy with the most impulsive and dramatic buildings the world has seen finds in Piranesi, in spite of his archæological scholarship, a further outlet. In him the dry bones of the ancient world live again, and that without any attempt at restoration or the re peopling of them with imaginary pageantry as modern etchers have done. The ruins as they stood in his day, covered with weeds and verdure and with tattered beggars at their foot, and a few posturing explorers within them, were enough for him. His drawings remain to-day the greatest as well as the most truthful exposition of Roman grandeur.

Professor Hind, of Oxford and the British Museum—a striking combination—has laid all interested in Piranesi, which must include every architect,

under his debt by this *catalogue raisonné*¹ of Piranesi's gigantic output, prepared at the cost of immense labours. To a short biography, but as full as the known facts permit, he has added an appreciation of the various aspects of Piranesi's work as an etcher, which he is probably better able to do than anyone else. He has placed him in his right relationship to such masters as Canaletto, Bibiena and Tiepolo on the one hand and Méryon and Brangwyn on the other. After this follows the catalogue with its laborious account of various states, lettering and watermarks, and then one hundred and forty-four reproductions to a small scale. All this makes a complete record which no collector can in future afford to neglect. The result I imagine will be that these great etchings with all their splendour and power, which fifteen years ago one could buy by the hundredweight, will now be valued, not only by architects, who have long prized them, but by the world in general as among the most exciting and adventurous achievements in all draughtsmanship.

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C. H. REILLY.

¶ THE HISTORY OF ART.

A CONCISE and up-to-date handbook to the history of art has long been a desideratum in England. In the art schools, at the Universities and among the educated public in general, the absence of such a work has been keenly felt. As a matter of fact, even if we scrutinize the literature of every nation at present, we shall not find a very large number of handbooks to the history of art which will satisfy an exacting student. The one to which I would perhaps feel inclined to give the prize is a book in Swedish, by M. Carl G. Laurin; and there is an excellent one, too, in Spanish by Señor José Pijoan. Germany, the country of art historians if ever there was one, has not, so far as I know, produced a book comparable to either of these two.

The difficulties which beset the task of a writer of such a handbook are, of course, very great. The material is immense, and trying to be concise means steering a course between Scylla and Charybdis to be neither cryptic nor superficial. And further, however much a writer may know, say, about

¹ GIOVANNI BATTISTA PIRANESI. A Critical Study. By Arthur M. Hind, of the British Museum, Slade Professor of Fine Art in the University of Oxford. Large Post 4to. Ill.; pp. xii.+95+lxxiv. plates. Lond.; The Cotswold Gallery, 1922; edition limited to 500 copies. Three guineas.

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the history of painting, it does not follow that he is equally entitled to speak on the history of architecture: or vice versa.

Mr. Cotterill's book,¹ of which the first part is now published, is intended to fill two volumes, dealing with the history of art down to about 1830. The chronological limit of the first volume may roughly be said to be about the year 1500. The seriousness with which the author has attended to his task is evident throughout, and very strikingly so, for instance, in the selection of examples, reproduced in generally very satisfactory half-tone illustrations. The book is furthermore written in a very pleasant, readable style. As to the grasp of the subject matter, there is, undoubtedly, a noticeable inequality. While certain passages—like those dealing with ancient Greek—give evidence of very extensive knowledge, there are other portions of the book which savour not a little of amateurishness. Take the case of the early Flemish painters: it seems extraordinary that in a book published in 1922 no reference should be made to the work of such important forerunners of the Van Eycks as the illuminators of the de Limbourg family; the *Consecration of Thomas à Becket* at Chatsworth has long ago been struck off the list of John van Eyck's works; and it seems disproportionate to devote a whole page, with a list of works in small type, to an artist like Hans Memling, when not a word is said, for instance, of the Maître de Flémalle or Hugo van der Goes. Again, in treating of Masaccio it does not take us very far to say that 'perhaps Vasari has best summed up what can be said of Masaccio's art, namely, that all human figures painted by earlier artists were merely pictures, but his were living people.' There are two points which should be emphasized in any summary of Masaccio's art, however brief, if his evolutionary importance is to be fully indicated: for one thing his dramatic power, and secondly, on the technical side, his use of chiaroscuro.

Even though not free from imperfections, this book will, however, doubtless fulfil a useful function with many readers.

TANCRED BORENIUS, PH.D.

¹ A HISTORY OF ART. By H. B. Cotterill. Volume One: Down to the Age of Raphael. Lond.: George G. Harrap & Co., Ltd., 1922. Two Guineas.

BRIEF NOTES : BOOKS AND PERIODICALS.

WE have recently been told that the next war will be fought by the chemists with the civilian population as the chief objective. This prophecy may be unduly pessimistic, but whether it be entirely justified or not, there is no doubt that science will play an increasingly important part in war, as in every other department of life. It follows, then, that the training of scientists in large numbers is essential to any industrial nation that wishes to compete in the world's markets. Messrs. A. W. S. & K. M. B. Cross' portfolio¹ is particularly opportune, as it shows, in a series of detailed plates, the arrangement and construction of the various fittings required in a modern technical school. Complete plans of a large and a small school are given, as well as such things as details of fume-cupboards, lecture tables and 'lab' benches. The typical lay-outs of a weaving shed and a dye house give additional value to a most useful work.

Luxor and Ur, although very much in the public eye, are not the only places at which excavations have lately been made; the Glasgow Archæological Society's recent publication² gives an account of research that the Society has accomplished much nearer home. This work, by Mr. S. N. Miller, contains a careful and lavishly illustrated account of its excavations of one of the nineteen frontier forts on the Roman Wall, which was built in A.D. 142, between the Firth and the Clyde. The foundations that have been uncovered show that the fort was approximately square, covering $4\frac{1}{2}$ acres, in addition to a considerable annexe. The military road passed through the fort, forming the principal street, upon which the chief buildings were placed:—the Headquarters' Building, the Commandant's house, and the Baths; the barracks, stores and bakery and so on, were placed on side streets, at the back. Mr. Miller deduces from his researches that the fort was overwhelmed at least twice before the wall was finally abandoned, about A.D. 184. The various cohorts which occupied it must have seen some hard fighting, and readers of Kipling's vivid story, *The Wall*, will be able to visualise the conditions of life there without difficulty.

Two chapters on Greek art and architecture, by Percy Gardner and Sir Reginald Blomfield, have been reprinted from *The Legacy of Greece*, and issued separately, in rather a charming little volume³ which is sold for half-a-crown.

As a souvenir of the hundred and thirtieth year of its life, the *Observer* has published

PRACTICAL NOTES FOR ARCHITECTURAL DRAUGHTSMEN. By A. W. S. Cross, M.A., F.R.I.B.A. & K. M. B. Cross, M.A. 2nd Series: Technical Schools and Science Buildings. 35 large plates in portfolio. Lond.: Technical Journals Ltd., 1922.

² THE ROMAN FORT AT BALMULDY ON THE ANTONINE WALL. By S. N. Miller, M.A. Ill.; pp. 120. Glasgow: MacLehose, Jackson & Co., 1922.

³ GREEK ART AND ARCHITECTURE. THEIR LEGACY TO US. By Percy Gardner, F.B.A. and Sir Reginald Blomfield, F.S.A., R.A. Ill. pp. 76. Lond.: The Oxford University Press, 1922. Half-a-crown.

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a book of wood engravings¹ taken from prints of London, showing the City's evolution during the period of the paper's existence. The prints are interesting, and are the work of W. Thomas Smith.

The second number of *The Golden Hind* (quarterly : six shillings), has now made its appearance and it is distinctly better than the first number. Many of the works reproduced are still extremely exotic. Mr. Austin Spare's studies from the nude, however, are quite remarkably vigorous pieces of draughtsmanship.

An attractive feature in the March number of *The Architectural Review* is a series of illustrations of photographs of several charming houses, the designs of the distinguished American architect, John Russell Pope. Messrs. William and Segar Owen's Lady Lever Art Gallery, at Port Sunlight, is also fully illustrated. This building has four monumental entrances, one on each front. The public use the South entrance normally, the West occasionally. The other two are for the use of the staff, who are, apparently, even more important at Port Sunlight than they are at Whitehall.

ARCHITECTURE is given a generously appreciative editorial in *The Architectural Forum* for January. The same number contains photographs of an unusually interesting architectural problem ; that is, two theatres—on adjoining plots—designed as 'twins.' The architect, however, has not risen to the occasion and one feels disappointed that so great an opportunity has been as greatly missed. Mr. Albert Kahn's large Clubhouse for the Detroit Golf Club is illustrated in the *Forum* for February. Mr. Eberlein has an article on Wren, illustrated by a series of photographs of his smaller work, such as Morden College, Blackheath, and Winchester College, as well as his lesser-known country houses, among them Apsley House, Bedfordshire, and the two houses at Chichester, which are ascribed to him.

Mr. Hope Bagenal's article on the acoustics of Council Chambers in the *A.A. Journal*, is most opportune, and of great interest. It is illustrated by means of a design by Mr. Endhoven, a fourth year student, which has been worked out according to Sabine's rules. The sound diagrams and tables of absorption of the various materials used are reproduced. Similar halls, whose acoustic properties have been scientifically worked out according to these laws, have already been successfully erected in the States.

During the last months, architecture and architects have probably occupied more space in the press of this country than ever before in history ; first the Wren bi-Centenary celebrations, which were, rather unexpectedly, adequately reported in most papers and magazines ; then the Architectural Club exhibition. Most of the London dailies had leading articles and photographs of Wren's principal works, as well as appreciations, printed in conspicuous positions. The *Times* had a leader of a column and a half, a long article by Sir Aston Webb, and a page of

¹ "THE OBSERVER" 1791-1921. A SHORT RECORD OF ONE HUNDRED AND THIRTY YEARS. Lond.: The Observer Offices, 1922.

photographs. In the *Observer*, Professor Lethaby contributed a fascinating essay on Wren's life and works, both as an artist and a scientist. The *Manchester Guardian* gave much space to sketches by Hanslip Fletcher and articles by Professor Richardson and Professor Reilly, the latter of whom wrote an equally charming article in *Country Life*. Charles Marriott and Aldous Huxley contributed to the two editions of the *Westminster Gazette*, while among the weekly reviews, the *Spectator* and the *Saturday Review* both had leaders as well as articles. Cockerell's magnificent composition of Wren's buildings was reproduced as a double plate in the *Illustrated London News* which also printed photographs of the Wren exhibits at the R.I.B.A. The personal side, rather than the architectural, was emphasised by P. C. Standing and Henry Leach in the *Contemporary Review* and *Chamber's Journal*, while the *Windsor Magazine* was distinguished among the more popular magazines by publishing a fine series of photographs of the most famous of Sir Christopher's works. A magnificent series of photographs and an article on various aspects of Wren's genius formed a special number of the *Architects' Journal*, while Mr. Raffles Davidson's sketches of the more important of his churches were a conspicuous feature of the *Builder*. *Punch's* pungent cartoon summed up the lesson inferred by most of the writers mentioned. It shows the Bishop of London with a pick on his shoulder, standing under Wren's statue, saying : ' Sir Christopher Wren ! A great man ! A very great man ! What can we do to honour his memory ? I know, let's pull down some of his churches.'

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The second occasion for notices of architecture in the press was the opening of the Architectural Club at Grosvenor House. The very full notices that have appeared in most of our journals are most encouraging to those who hope that one day architecture will once more take its right place, both among the other arts and in the estimation of the public.

G. B. T.

CORRESPONDENCE.

ARCHITECTURE AS EXPRESSION.

(*To the Editor of ARCHITECTURE.*)

SIR : Mr. A. Trystan Edwards, in his Critical Review, notes the brave words of the President of the R.I.B.A. about architecture being nearer to-day to the unattainable level of pure art than it has been for a hundred-and-fifty years, and then reminds the President, rather unkindly, of Regent Street, calling it a skeleton in the architectural cupboard. I shall at once attack Mr. Edwards ; Regent Street is not a skeleton, but precious evidence for the archæologist of the future.

Let me illustrate my case. I am fond of ruminating in the British Museum, and while there I endeavour to catch the spirit of old times. I start perhaps at the far end of the Egyptian Gallery, and note the grace of the early dynastic sculptures, then go upstairs and see my humorous friend, the Sumerian God who smiles. I return to the Assyrian sculptures, and am appalled at their ferocity, yet remember that there were bibliophiles in those days who made libraries in clay. I pass into the Elgin Marble Room, and the serenity of Greece, and, my lunch time over, I hurry away, and as I go wonder why the Roman Emperors have faces like company promoters.

I realise, as I go down the steps and fill my pipe, that if the province of art is to mirror whatever there may be of Beauty, Goodness, and Truth in life the inspiration which is to quicken the artist into being must come from outside. The poet and painter may commune with Nature ; we are forced into intimacy with the profiteer. Placing Regent Street then in its perspective with the periods I have mentioned, it does not seem to me to do its work so badly, and when it is dug up by the archæologists of the future, they will know that the picture it presents is true. The fault does not lie with the architects. After all it would be monstrously unjust if Industrialism, and Mammoth Commercialism, could disguise themselves under as fair a cloak as Periclean Greece. Let Regent Street stand, and the Black Country smoke, as evidences of beastliness ; meanwhile we can polish the mirror to be ready to reflect Beauty, Goodness, and Truth when they may care to come back.—Yours, etc.,

17, John Street, W.C.1.

C. H. B. QUENNELL.

[Mr. Trystan Edwards writes :—*If in the opinion of Mr. Quennell the new Regent Street, like the Black Country smoke, is evidence of 'beastliness,' it cannot at the same time be evidence that architecture is 'nearer to-day to the unattainable level of pure art than it has been for a hundred-and-fifty years.'*]

M. RICHARDIÈRE AT THE R.I.B.A.

(*To the Editor of ARCHITECTURE.*)

SIR : In Mr. Bartle Cox's letter in your last issue, a reference is made to a printer's error on the Menu of the R.I.B.A. Banquet in 1922, when the words 'Centrale' slipped into the designation of the Society represented by Monsieur Albert Louvet.

Owing to the haste with which the Menu had to be printed, proof correction was impossible. Perhaps the error was less serious in view of the fact that the Table Plan, which of course contained the names of Monsieur Louvet and Monsieur Richardière, had the correct titles of the Societies they represented, and Monsieur Richardière who, as Mr. Cox says, was placed between Sir Hercules Read and Sir Edwin Lutyens, not only had the pleasure of convivial society, but had the following words after his name on the Table Plan : 'Vice-Président de la Société Centrale des Architectes Français.' So that it was quite clear that the position of these two distinguished gentlemen was correctly understood and fully indicated.—Yours, etc.,

The Royal Institute of British Architects, Conduit Street, W.

IAN MACALISTER.

THE DOME OF ST. PAUL'S

(*To the Editor of ARCHITECTURE.*)

SIR : May I congratulate you on your special Wren number ? Professor Reilly in his article is particularly happy when he speaks of 'the great lovableness of his [Wren's] work' and the 'something very rotund, full blooded' in a good deal of it which makes us give him an affection we give to no other master. He does appeal to heart as much as to intellect. But when the Professor speaks of 'the tricks of construction' of the dome of St. Paul's a protest must be made. Presumably he is referring to the double dome with the intervening cone. Certainly in Victorian times it was sometimes condemned as a sham, for the Gothic revival had unbalanced minds in some matters, and the prevailing ideas of architectural truth were exaggerated. Opinions now are different. It has been shown by many writers, from Ferguson onwards, that a single dome of the right height for external effect would be much too lofty for a properly proportioned interior. Wren in his wisdom designed an inner dome at a much lower level than the external one, and, in a masterly way, built the cone above it to support the lantern. The construction is much sounder than it would have been if the lantern had rested on the inner dome ; and construction is an important part of architecture although it is now often most unhappily divorced from it.—Yours, etc.,

W. J. H. LEVERTON.

152, Endlesham Road, S.W.

THE SOCIETY OF ARCHITECTS.

PROCEEDINGS.

AN Ordinary Meeting of THE SOCIETY OF ARCHITECTS was held at 28, Bedford Square, W.C.1., on Thursday, March 15, 1923, at 6 p.m. The President, Mr. E. J. Partridge, F.S.I., having taken the Chair, the Minutes of the previous Meeting as published in the *Journal* were taken as read, and were confirmed and signed.

The following announcements were made: Nominations for Honorary Membership 1, and for Membership 8.

ADMISSIONS AND ELECTIONS.

REINSTATED TO MEMBERSHIP. McARTHUR, ROBERT TAYLOR, 21, Lidderdale Road, Sefton Park, Liverpool; elected 1910, lapsed 1920. WHITBREAD, RICHARD, 20, Wilmington Square, W.C.1.; elected 1884, retired 1916.

ELECTED AS LICENTIATES. BUSH, ROBERT PROCTOR, Victoriaberg, Accra, Gold Coast Colony; BROWNE, COLIN ARTHUR, 3, Vivial Avenue, Monks Park, Wembley; CLARKE, HOWARD CYRIL CHATFIELD, 104, High Holborn, W.C.1.; CORNELL, ROLAND ARTHUR, 31, Hainault Road, Romford; GREGORY, CHARLES HENRY, 104, High Holborn, W.C.1.; HEAD, SYDNEY HERBERT, 74, Duke Street, Chelmsford; KELLY, JAMES HENRY, Windsor Lodge, Cambridge Road, Worthing; LISTER, ALMA NOTCALFE, 22, Aireview Terrace, Skipton, Yorks; SWANSTON, STUART MURRY MURREY, 4, Warrington Road, Harrow.

ELECTED AS A STUDENT. LAMBERT, ERIC PERCY, 50, South Street, Dorchester.

The following candidates whose nominations had previously been announced and published were submitted for election under Articles 12 and 17 of the Articles of Association, and were declared to be duly elected:—

AS MEMBERS. BOSTOCK, ERNEST WILLIAM, 3, Lime Avenue, Huthwaite, Notts.; FORBES, ROBERT GERRARD, Abbey House, Victoria Street, S.W.1.; HAMPSHIRE, THOMAS RICHARD, The Municipal College of Technology, Belfast; KHAN, H. H., Bombay, and Indian Students' Hostel, W.C.1.; SMITH, ARTHUR, 13, King's Parade, Church End, Finchley, N.3.; WILLIAMS, FREDERICK ERNEST, 9, Beresford Mansions, Beresford Road, Southend-on-Sea; WINN, THOMAS JOHN ROSEWARNE, A.R.I.B.A., 6, Princes Street, Truro.

RESIGNATION. STUDENT. S. W. BEAMES, 27, Seaside, Eastbourne.

DEATHS. H. S. TOWNSEND, 22, St. Chad's Road, Derby, elected as a Licentiate 1920, died January 20, 1923; Professor WILLIAM H. GOODYEAR, Institute of Arts and Sciences, Brooklyn, New York, elected as Hon. Member 1906, died February 20, 1923.

ARCHITECTURAL NOTES AND INTELLIGENCE.

THE Wren celebrations have produced a large and interesting crop of articles and lectures throughout the country. The former are mentioned elsewhere ; on different platforms Professor Reilly, Sir Reginald Blomfield, Mr. Mervyn Macartney, Sir Banister Fletcher (whose lecture was broadcasted), Mr. Alfred Gotch, Professor Richardson and several other architects of distinction have spoken ably and thoughtfully on our greatest architect. Professor Richardson's method of illustrating his remarks is worthy of notice. Instead of projecting the usual photographic slides that convey so much of no relevance whatever, the lecturer made sketch after sketch in chalks upon successive sheets of brown paper that were removed when done with and hung up together.



OTHER speakers who made Sir Christopher the subject of the discourse were the Dean of St. Paul's and the Earl of Crawford and Balcarres. The former gave a significant address at the Commemoration Service which must have drawn every architect in London to St. Paul's on the twenty-sixth of last month. The occasion of Lord Crawford's references was afforded by the opening ceremony of the Architecture Club Exhibition at Grosvenor House. A large number of people were assembled in the magnificent suite of rooms which has been put at the disposal of the Club by the Duke of Westminster. The afflux of visitors to this remarkable exhibition has since then appeared to increase rather than diminish, and rumours of a projected extension bid fair to materialise with considerable success.



ONE of our most interesting experiments in commercial architecture has been started upon the penultimate stage of its development by the acceptance of Messrs. F. D. Huntingdon's tender for an important extension to Messrs. Selfridge. Nearly the whole of the frontage stretching from the present main block to the Orchard Street corner is now to be rebuilt. When in about four years' time the whole of the island site has been completed, including the proposed courtyards in the centre and the decorations by Mr. Frank Brangwyn, R.A., which have been promised in connection with it, the result should effect a considerable change on the general appearance of Oxford Street.

THE STUDENT'S GIBBS; V.

THE CORNICE AND FRIEZE OF THE DORICK ORDER.

THE Frieze and Cornice are here expressed at large; the first shewing its Triglyphs and Metops, and the Cornice its Mutils and Modillions. The prick'd line *A B* is the middle of the Column, and the line *C D* answers to the diminished part of the Column. The Metops of the Frieze must be square, their breadth being equal to their height, and they are $\frac{3}{4}$ of a Diameter. The Triglyphs are half a Diameter. Divide half the Triglyph into six parts; one is half a Flute, and the space betwixt the Flutes is $\frac{2}{3}$. The Profile or thickness of the Triglyph *G* is $\frac{1}{8}$; divide the thickness into three parts, two will be the depth of each Flute. The Drops or Bells must be six, their form is triangular.

The Cornice is in height $\frac{3}{4}$ of the Diameter, and is divided into three parts; and each of them is subdivided into three. Take off one of the subdivided parts at the bottom of the Cornice, for the flat member that crowns the Triglyphs; then give two for the Ovolo, two for the Modillion, two for the Corona, and two for the Cimasium. The Fillets and small Ogee are explained by the smaller divisions.

The projection of the Cornice is one Diameter. There is at the bottom of the Frieze a Scale divided into four parts, and each fourth divided into three, and each third into three more. Take off the projection of the Ovolo and Cimasium, as is expressed by the upright prick'd lines, proceed to find the divisions for the heads of the Modillions, which are all to be equal. In order to this divide the distance from middle to middle of two Triglyphs into four parts; two of them will be the Modillion with the Fillet and Ogee over it, and two will be the distance betwixt the Modillions, which is to be divided into five parts for the Pannel in the Sofite; take one on each side for its Border, there will remain three for the square of the Pannel, as is expressed here in the Profile. The bigness and projection of the Modillion being known, form the Platform or Sofite of it in this manner, as at *F*. Draw the two Diagonal lines from the corners *a* and *b*, intersecting one another at right angles in the middle of the inner square at *C*. The distance of the Diagonal lines falling on the joining part of the Modillion at *d, d*, will give the side of the inner square, and the remainder will be the border, *e, e, e*, on the three sides. Divide the sides of the square into six parts, and draw parallel lines from each division; then describe the Circular drops, leaving a small space of $\frac{1}{8}$ betwixt them. A double square of the two must be left plain in the middle, and the space betwixt the Drops must be sunk to half a Diameter of one of the Drops.

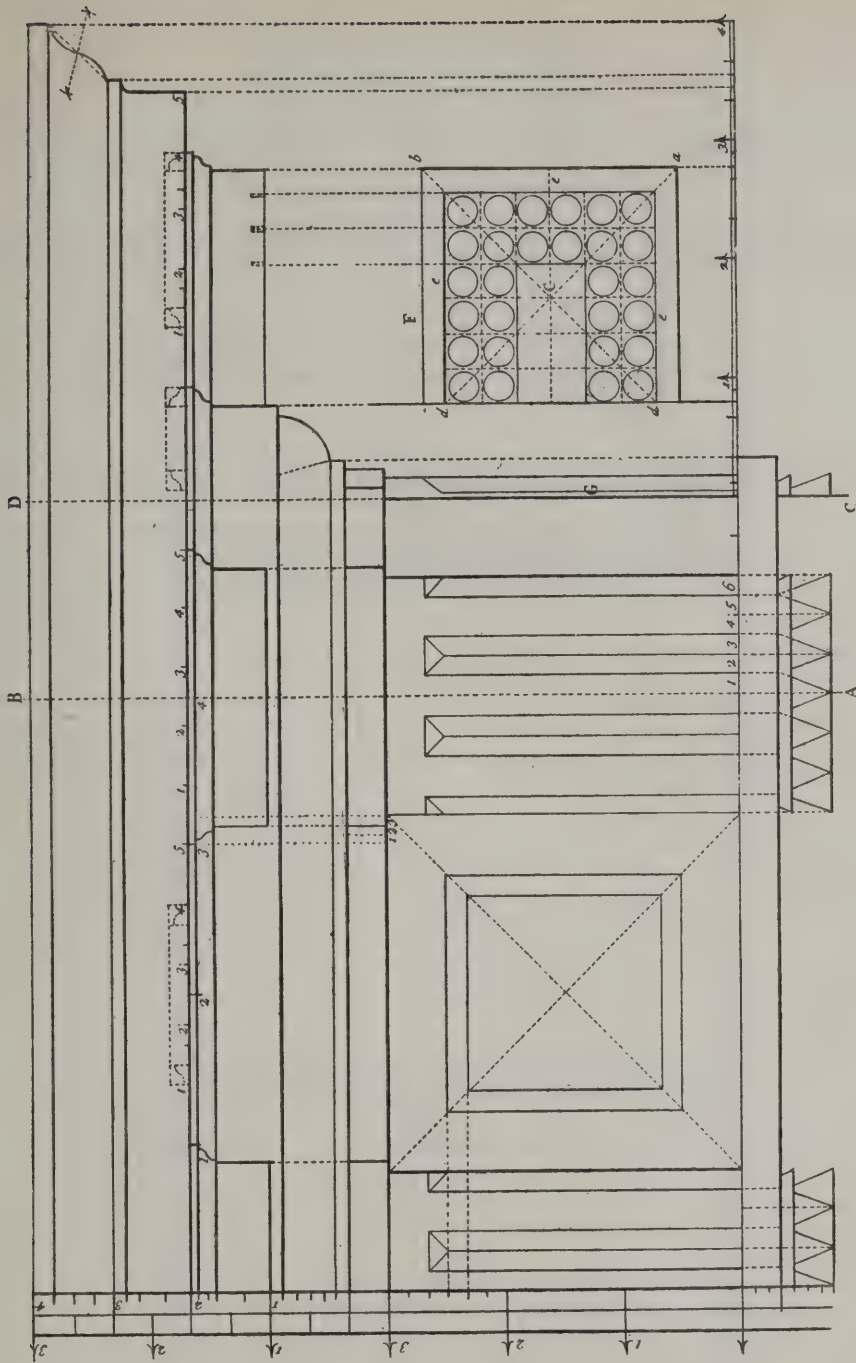


PLATE IX.

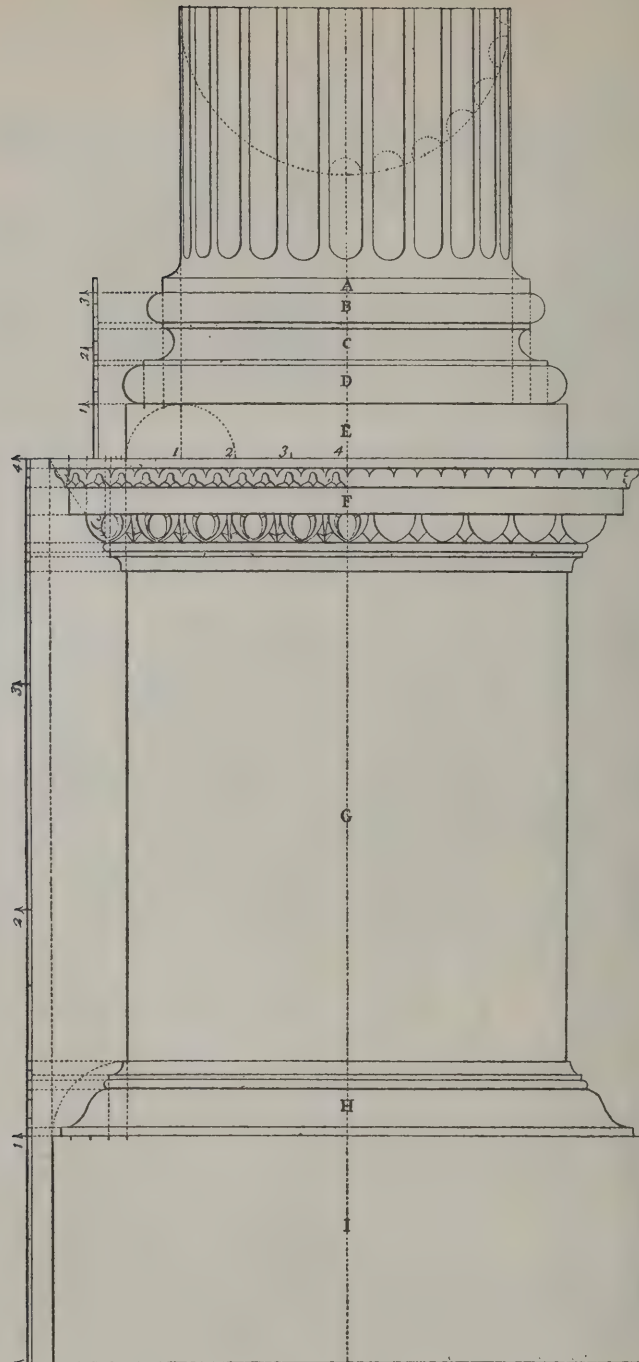


PLATE X.

THE IONICK PEDESTAL WITH PART OF THE COLUMN
AND ITS BASE.

THE *general divisions of the Ionick Pedestal are the same as in the foregoing Orders. For the particular parts, see Plate XXIV. for the Base and Cap of the Pedestal, and Plate XXV. for the Base of the Column.*

- | | |
|-------------------------|----------------------------------|
| A, <i>The List ;</i> | F, <i>Cima of the Pedestal ;</i> |
| B, <i>Upper Torus ;</i> | G, <i>Dado, or Die ;</i> |
| C, <i>Scotia ;</i> | H, <i>Base ;</i> |
| D, <i>Lower Torus ;</i> | I, <i>Plinth of the Base.</i> |
| E, <i>Plinth ;</i> | |

THE STUDENT'S END PAPER ; V.

THE ARCHITECT AND HIS LIBRARY.

CREATIVE genius is a very rare gift. The best that most of us can do is to combine and adapt. To do this successfully, we must have a great reserve fund of knowledge and experience. Most of this must be acquired from books, failing actual demonstration in bricks and mortar, which falls to the lot of comparatively few.

Our attempts at the simplest architectural problems in design should be sufficient to take the conceit out of most of us, and to make us turn readily to the vast fund of experience that is to be found in any good architectural library.

Most of the problems we have to face have been repeatedly presented to architects and builders ever since man first commenced to build ; yet it is a strange fact that has been proved to me again and again, that students in designing only use works of reference as a last resource. A student will fly to a text book to assist him in solving a technical problem, but the same man will muddle for hours over a problem in a façade or the treatment of a monumental staircase that a little research in, say, the French Renaissance would help him to solve in half the time.

I venture to say that there is no profession which has such a vast library of reference to draw from, of which it avails itself to such a little extent. It is the rarest thing to find an architect's office adequately equipped in this respect, particularly in the provinces. They do things differently in America. The big offices have big libraries and do big work. In the times in which we live it is impossible to get on without books. The ever widening field of activities renders it essential. Personal experience can never cope with the demands made upon us : we must use books.

Build up your own library patiently. Books of reference are an investment of the first order. Most architects know them ; few possess them. But that is excusable ; it is a worse thing to have to say that few have ever opened them. If you cannot buy much at once, make a point of borrowing from every source available to you. There are excellent libraries at The Society of Architects, the Royal Institute of British Architects, the Architectural Association. In most cases it is possible to have books sent through the post—books, that is, whose size, weight and value do not prohibit such frequent changes of place.

R. A. DUNCAN.

AN ARCHITECT'S ANTHOLOGY; VII.

ON A SUMMER-HOUSE IN MY OWN GARDEN.

WHILST round my head the zephyrs gently play,
To calm reflection I resign the day ;
From all the servitudes of life releast,
I bid mild Friendship to the sober feast,
Nor Beauty banish from the hallow'd ground,
She enters here to solace, not to wound ;
All else excluded from the sacred spot,
One half detested, and one half forgot :
All the mad human tumult, what to me ?
Here, chaste Calliope, I live with thee.

WILLIAM HAMILTON
of Bangour,
(1704—1754).



SECOND PRIZE : CHICAGO TRIBUNE COMPETITION.

Eliel Saarinen, Helsingfors (Finland,) architect.

ARCHITECTURE

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EDITORIAL COMMENT.

MANY readers will already have been deeply interested in certain aspects of the recent Chicago *Tribune* competition. Since the whole matter is dealt with elsewhere in this issue it will only be necessary to draw their attention to one outstanding feature about it. We refer, of course, to the unanimous public dissension from an equally unanimous Jury of Award. The latter, says the Chairman in his official report, 'was absolutely of one mind in the awarding of the first and second prizes.' So was the American public. Its unanimity, like the Jury's own, was confined to the first two prizes, but, as our correspondent reminds us, it loudly proclaimed the superiority of the second over the first. The Jury's verdict need not detain us here; the other may perhaps be glanced at. It seems pretty clear that Mr. Saarinen's design has earned whatever approval has been bestowed upon it chiefly because of a rare quality of truthfulness. It would be difficult to call it beautiful: no one could call it anything but honest. A work of art is distinguished first and foremost by an organised composition of its parts. Now such composition demands a series of dissimilar constituents; there can be no counterpoint without a scale: a symphony cannot be written in one movement. In an office building, however, we find no such diversity. From its very nature it demands neither more nor less than a given amount of homogenous space. Its structure, therefore, will be more like the structure of a honeycomb or a prism of quartz. Mr. Saarinen has made his skyscraper just such a uniform growth; his competitors have invented for it a hierarchical expression and disposition of its parts which are wholly alien to them.

Editorial
Comment

WHY have they done this? Why have they tried to embellish their building by means of a charming historical headgear? For it cannot be denied that the bonnets and periwigs provided for the *Chicago Tribune* building are—many of them—very pleasantly done. But we should not have much confidence in a cabinetmaker who, when asked to produce a beautiful piece of furniture, proposed to give it beauty by putting a beautiful jar on it. Let us see if, by looking into the method by which the competition was conducted, we can shed any light upon this psychological question.



THE best source of information on such a point is the *Tribune* itself. We consequently have broken into its monumental files, working—for obvious reasons—backwards. On December 1, 1922, the day following the ultimate sending-in date for foreign competitors, the *Tribune* modestly announced that 'there never has been such a contest, and it is doubtful that there will ever be another.' Who would be proof against the temptation to take part in anything half so glorious? The *Tribune*, evidently, had not neglected its opportunities. The next sight that met our eyes was a strange one. It appears that each Sunday the *Tribune* prints a special issue that presents the appearance of a stallfull of our newspapers of all classes, tucked inside one another and sold at little over the price of one. In one volume of this journalistic library we found a page set aside, with punctilious regularity, for our architectural competitors. Each Sunday the *Tribune* printed full-page illustrations of famous buildings, European and American, civic and ecclesiastical, and asked with disarming candour: 'Is this to be the type of architecture embodied in the *Tribune's* new home?' A beautiful illustration of the Duomo at Florence is inscribed with the following legend: 'Work was started on this magnificent structure in 1298, but it wasn't completed until 1469'—immediately upon which follows the burning question: 'Suppose it takes as long to build the *Tribune's* new home? Until 2093!' The Taj Mahal followed, only to be succeeded by the Arras *Hotel-de-Ville*. On July 30, at the suggestion of a reader named T. C. T., a picture of Antwerp Cathedral is given. Need we add that the various designers have taken

these suggestions to heart : need we point to the design which is surmounted by a faithful replica of the Antwerp spire—a replica that extends even to the clock-faces ? It should be noted that it is not a question of assimilation, of adaptation. But there is worse yet to come. A reader suggests the ‘ rugged simplicity ’ of an obelisk. Must it not be gratifying to that ingenious reader that out of the few designs we have seen two are in the shape of obelisks ? ‘ Get the biggest flag (*sic*) you can find ’ says another ; a third suggests (why not ?) a gigantic electric sign in form of a T as a fitting crown to the hapless edifice. All these proposals are given due publicity by the enthusiastic *Tribune*. At last it seems that someone has hit upon the sublime, the unassailable. ‘ Samson,’ writes this inspired soul, ‘ was the world’s strongest man,’ and goes on to propound ‘ a colossal Samson extending as many stories as you like. In the legs and arms of Samson you may have office space. . . . ’ Etc.

*Editorial
Comment*



WE have quoted these various views at length not so much for their pertinence to our argument as because they clearly exhibit the degree of lunacy of which the most well-intentioned are capable. Had each one of the *Tribune*’s readers been President of a college, had all the suggestions been pregnant with remarkable thought, the method would still have remained wholly unsuited to a competition of this nature. It may (or it may not) be an excellent thing to bombard your architect, once you have selected him, with photographs of all the great buildings in the universe, in the proverbial hope that from the *choc des idées* will spring some divine spark. But picture the eager competitors, reputed to have been over two hundred in number, watching the succession of recommendations that continued to flow from the *Tribune* office long after the outlines of their design should have been fixed and committed to paper. Picture their misgivings, their agonies of doubt, their renewed confidence which another Sunday, and another famous cathedral, would soon shatter once more. Did not the Jury of five include four officials of the great newspaper corporation ? Clearly the bewildered competitors could afford to ignore no hint that might convey, however

*Editorial
Comment*

dimly, a desire—a predilection even—on the part of these gentlemen. A competition differs from a commission in one important respect, and the difference is such as to render the methods of the one quite inapplicable to the other. In the latter the motives that actuate the client and his architect are practically identical: both are anxious, above everything else, to produce the finest possible building under given circumstances. In a competition an additional motive creeps in and (architects being demonstrably human) assumes a preponderating importance—but only on the one side. *The competition has got to be won.* The promoter of the competition, unless he be a knave, does not care who wins. He only wants the best possible design. The competitor, unless he be insane, cares very much. Is it credible that this simple truth may have escaped the notice of the exceedingly well-intentioned *Tribune*? Surely it must in the future remain an axiom, if it has not already long since become one, that no competition can hope to achieve an artistic success except its promoters are prepared to observe from beginning to end a discreet and equitable silence.

LA BELLE DAME SANS MERCI.

By CHRISTIAN BARMAN.

THE student of other centuries, who sets about to raise up again in his mind the semblance of a world long dead, soon becomes familiar with those lacunar silences among which he strains without result after the receding voice of the past. The road he has been following stops, the noise of men is suddenly gone, and for a while he pauses, full of misgivings, hesitating to advance. Whither does the path lead now? he asks himself, and yet he knows that the movement of history has never for an instant ceased; that the wheels of time have gone on without interruption, although the track has vanished somehow and no sign is just then to be espied. It may be a mere whim of circumstance that has blotted out a portion of these records; the commonest agent, however, is the precarious and uncertain material itself in which they are enshrined. The early Christians did not scruple to seek in the monuments of another age a providential quarry that could be exploited without putting a spade into the ground, but if these Roman structures had been made out of the same precious stuff as the chryselephantine wonders within them, that survive to us only in the gossip of a few travelled critics and amateurs, there would have remained little for the new builders to pull down. 'He that lay in a golden urn eminently above the earth,' says the melodious author of *Hydriotaphia*, 'was not likely to find the quiet of his bones.' No: he had better have sought such quiet in a fragile receptacle whose fate might be decided by a random blow, but whereat the greed of the undisciplined passer-by would not have flared into a violence of which it was itself the avowed, the conspicuous object. Generations of artists have been struck with this lesson, which is ignored as often as it is taken to heart, that to clothe a beautiful object in a material of great intrinsic value is to put a curse upon it at once, to expose it to the direst vicissitudes at the hands of men, and indeed to invite its speedy and complete disintegration. How well the kings of Egypt knew this suicidal weakness of all that most amply betokened their royalty! No pyramid was solid enough to cover the treasures which must accompany them to the country of the dead, no passage tenuous, tortuous enough to arrest the dreaded

*La belle
Dame sans
Merci*

marauder. And what of that Chinese monarch whose grave of unparalleled splendour closed silently upon the labourers by whom it was prepared, that none might learn of the jewels piled about the corpse? Such is the tragic virtue indwelling in these metals, these stones, which have become the very emblems of an ever-wakeful Nemesis.

And yet I am convinced that above this fatality of precious matter there is another fatality of the spirit, more bitterly injurious because the quality of preciousness that threatens its existence is of our own making. How often does it not recur in the pages of our great novelists, this sense of the perilous concealed in all beauty as the lightning in a cloud—and women being so often the chief personages in their tales it is usually of the beauty of women that they speak? How many have not been made by them to shake their heads sadly when they are praised for a fine hand or comely brow: in how many sentences do we not catch a reflection (strangely bright though fragmentary) of the face that launched a thousand ships, and brought down the state of which Paris' father was king? But women are not the sole bearers of such vulnerable treasure. A similar destiny is reserved for all beautiful things, and the works of man himself are not, it is clear, without their rancorous and inexorable pursuer. And as all things gather themselves to a climax, and great battles are not fought every day, I think it may be granted that we of the early twentieth century are witnessing another Trojan war of which this eternal essence of beauty is the origin. And that just now the battle is maybe at its hottest in London town, and that the civic government of the country and the local head of the Church are—it must be said—among the principal enemies that beset the adherents of this Helen of our time.

As we examine the care with which the most beautiful of our architectural treasures are, or appear to be, to-day singled out for destruction, our first impressions must be of an unusually keen-witted malevolence. What subtle plotter against the amenities of London could, we are almost tempted to ask, have found more vitally significant spots against which to direct his attack than some of those that are this moment threatened? But we must sooner or later come to realise that no one is really animated by such feelings as these—at least not, one imagines, in the case under discussion. What is it then that works such discriminate havoc? What indeed but the lethal gift of beauty? But perhaps I am anticipating. Let us trace instead for a moment the effects of this terrible, alluring phenomenon upon our everyday world.

A thing of beauty is a joy for ever because, we are told in the next line of the famous induction, '*its loveliness increases.*' It may be that we shall here find some answer to the question we are examining. For we know very well what Keats meant by that so characteristic phrase, and that the change of which he speaks is not an objective one. It is a change that alters not the beautiful object but ourselves : it is the softening of the wax into which the seal is able to press deeper and deeper. We may say that the passage of the years weaves some magic spell around the object and its devotee, in whose mind the thing he contemplates seems to slough one after another the integuments that still continue to reflect away the casual glance of the newcomer. If such a statement is true about a thing enjoyed in a personal relationship, how much more forcibly must it apply to a monument in which a nation takes its joy ? Let any honest person ask himself why another Regent Street could not be cut across some area for whose preservation no living soul would give a straw—be newly formed, that is to say, in another place : a Regent Street that would be an exact replica of the thoroughfare we shall have the privilege of walking down twenty years hence : that would possess all the qualities of populous grandeur of its historic neighbour—that would in short rival it in everything except—Alas for this possessor of living, cumulative beauty ! The loveliness of Nash's masterpiece has increased (such is the way of all loveliness) till the fruit is ripe, and it must fall.

*La belle
Dame sans
Merci*

There are two ways in which a man may turn this greatness of beautiful things to his material advantage. I am speaking, of course, of a merchant, but a merchant very unlike Mr. Selfridge, who is, it seems, content to put up a structure of definite merits where there had previously been little to interest. Our Menelaus, being of the race of jealous husbands, is far more ingenious than that. He has seen the eyes of generations drawn ever more and more potently to the magnetic cynosure of increasing loveliness. What could be more effective than to remove the object and put his own shop in its place ? A few generations more (and let him remember that that is all) will continue to look at the spot whence their forefathers derived such proud pleasure. Can there be any doubt about the appositeness of this description to the process that is now eating away the finest street we have—with the one exception, perhaps, of a modern *boulevard* ? Or would anyone seriously contend that the beauty of Regent Street is not the chief reason for its prosperity ? But if we are powerless against the politic housebreaker there is, I venture to

*La belle
Dame sans
Merci*

believe, considerable hope of success in combating those who adopt the alternative plan, because their methods are not irrevocable as those others that leave no trace of the doomed fabric behind. Instead of removing the object whose attractiveness he covets, our merchant, whether encamped within or merely in league with owners or occupiers, may hang across its features some hideous sign indicative of his trade, the effect of which, it may be, will be the more telling as it is seen side by side with the beautiful thing with which it is intended to contrast. We have not as yet attained to a degree of civilisation that shall enable us publicly to secure our national treasures against annihilation (their purchase by a private enthusiast being at present the chief remedy); but there is a very active body of men leagued against the calculated disfigurement of buildings and scenery that so many of our champions of business are daily bringing closer to a sinister perfection. They have managed to secure a legislation by which local authorities may obtain powers to deal with misdemeanants against natural beauty. Another number of their occasional journal¹ has recently made its appearance, and contains a lengthy valedictory from the able and energetic founder and Chairman of the Society, Mr. Richardson Evans. Three things become obvious upon a cursory perusal of its ninety-six well-filled pages. Firstly, that much patient effort will yet have to be expended before the streets of our cities can be as easily protected as our rural scenery is to-day under the 1907 Act. Secondly, that our local Authorities are injuring beyond reckoning districts entrusted to their care by neglecting to avail themselves of the provisions of this Act. Thirdly, that the necessity for immediate and extended action is realised by a number of the most eminent men and women in the country. 'Nothing,' said Lord Birkenhead after having for some time dexterously ridiculed from the woolsack the Bill introduced into the Upper House in 1921, 'will induce me, if I can help it, to be publicly labelled a Philistine.' With such a spirit we shall yet go far.

In this quarter, then, there is considerable hope. It is true, of course, as we have already noted, that the amenities of pleasure-resorts will be protected and restored much more actively than those of the places in which we earn our daily bread. I am the last person in the world to murmur against the Kingston Bench that summoned a man for writing on the pavement, nor

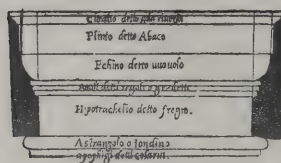
¹ SCAPA: A FURTHER RECORD OF THOUGHT AND WORK. No. XI. November 1922. Demy 8vo., pp. 96. Lond.: The Scapa Society (Richardson Evans, Chairman). Annual Subscription, Five shillings.

would I wish to see the English lakes any less jealously guarded against advertising outrages than they now appear to be, but I cannot help feeling that *there* enlightened self-interest will do all that is necessary. The streets we are forced to frequent day by day will be at no such pains to please us. They know we cannot run away from them, no matter how hideous they render themselves. It is in their service that the Scapa Society will need all its courage and energy, and all the support it can get. But it seems possible, on the whole, to foresee a time when no public announcements will be permitted that are not announcements properly speaking, and decently made at that ; when Town Councils will have finer and more liberal ambitions than those of impecunious sandwichmen, and when the buildings we put up, and such old ones as are allowed to remain with us, shall be as much respected and as well cared for as the Lord Mayor's carriage or the flowers in our public parks. The desecration of beauty will cease one day, and the day may be less distant than we imagine ; but its destruction will go on, and the galaxy of our greatest buildings suffer increasing losses. It is certainly far less ignoble for these to die in the fulness of unimpaired beauty than to stand with lines of green and scarlet fire flashing across their faces. But the illuminated mask may be taken off, while that other fate really puts an end to the whole business. A building is not like a book, which any fool might burn his fingers to save from a fire. We have learnt to preserve our pictures in a monumental security, where they are as scrupulously looked after as the most exalted infants that were ever born to kings and queens ; but a noble building is like a mountain or a tree : it is attached as firmly, as helplessly, to the spot from whence it arose, and there it must stand or fall. Attempts have been made (need they be recalled ?) to transplant the fiery and indigenous spirit of a building into places of quiet, but they have not been attended with the success they deserve, and the poor exile pines away without remedy in the alien soil. For him, alas, there is no help. The rich collector (or even the nation itself when properly roused) will buy a Breughel to save it from a lesser evil than utter destruction, although his motives may sometimes chance to be not quite so disinterested ; and if his maid proposed to light his study fire with an Elzevir the odds are that he would make her employ a less valuable example of the printer's art. But who would buy the County Fire Office ? Let him ponder before coming forward, for he must purchase the earth on which it stands, and His Majesty's Commissioners

*La belle
Dame sans
Merci*

*La belle
Dame sans
Merci*

of Woods, Forests and Land Revenues are decupling its price to-morrow. I mention the County Fire Office because it has been singled out by many (and quite rightly) as the crowning glory of Regent Street. It is certainly the most distinguished of its unequalled company of buildings, not only from its design but from the very position it occupies. It has been said that the view of Westminster from Trafalgar Square is the grandest in the world. There is one grander, and the Fire Office commands it, beauty answering beauty as perhaps nowhere else in London. But there ! the dread name has once more been spoken : at its sound a chill creeps upon the mind, and the most convinced admiration falters in its expression. Alas, unfortunate creature of man's too confident begetting—the curse of her thou hast embraced is upon thee : there is no withstanding thy enemies now while she herself—*la belle Dame sans Merci—hath thee in thrall !*



THE UNSOCIABLE 'SKYSCRAPER.'

By A. TRYSTAN EDWARDS.

THESE are many British architects who greatly admire the skyscraper form and would like to design skyscrapers for erection in England. Wistfully they look towards America, and they envy the fortunate practitioners of that country, who have an opportunity of giving such spectacular expression to their art. And what of the directors of great commercial houses, have they not also a secret yearning to emulate the example of their American *confrères* for whom architecture is fast becoming associated with the art of advertisement in its most sensational form? The mere thought of the immense building for the Chicago *Tribune*, for instance, must be sufficient to make some of our own newspaper proprietors green with jealousy.

At present it is generally assumed that in London and other English cities we are not seriously threatened with the possibility of skyscrapers being erected there. The Royal Institute of British Architects has declared itself to be opposed to them, and the London County Council has forbidden them on account of the difficulty in adequately safeguarding them against fire. Unfortunately this practical consideration carries more weight than any other, and it is questionable whether the social and æsthetic objections to the skyscraper have been apprehended by those who have the power to determine building regulations in this country. We may easily be lulled into a false sense of security and imagine that the victory is already won. If new mechanical means for protecting buildings against fire are discovered (and this is a likely contingency), the position of the opponents of the skyscraper will be highly precarious, for the social pressure which is secretly and continually being brought to bear upon the London County Council by those interested in upward expansion is very great indeed, and the financial interests at stake are so enormous, that we may almost resign ourselves to the coming of monstrously tall commercial buildings unless meanwhile a strong public opinion is formed, capable of checking the tendency before it has gone too far. The appeal will at first be couched in moderate terms. 'Of course, we don't want *skyscrapers*, we should be quite satisfied

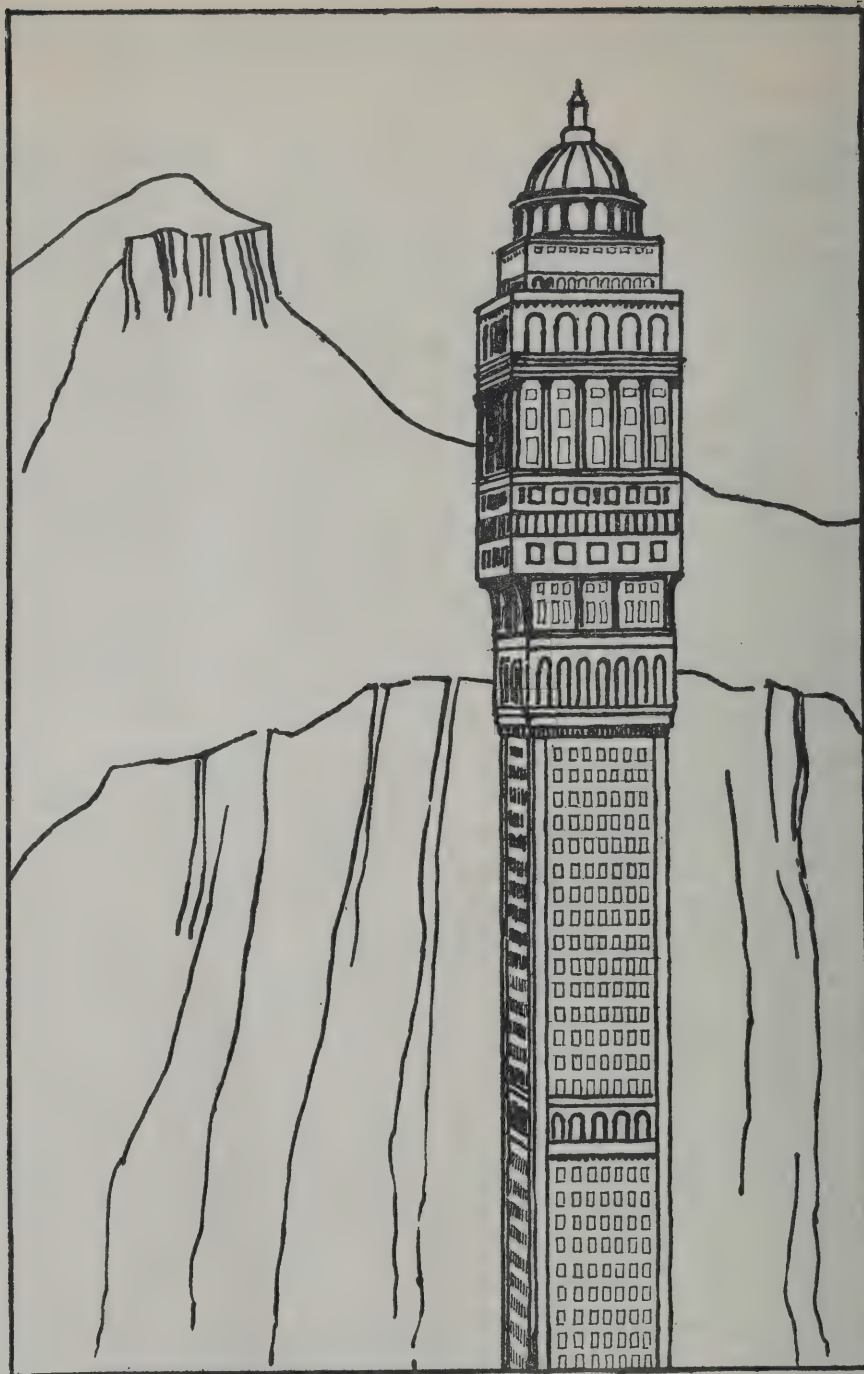
*The
Unsociable
'Skyscraper'*

with a modest building one hundred and fifty feet high.' This concession having been made, the next request is for a structure one hundred and seventy-five feet high, and so on. The dominant fact of the situation is, however, that the commercial buildings cannot *all* be very high (for in such a case the problems of light and traffic would be insurmountable) so the greatest safeguard would seem to lie in the self-protective organisation of the smaller and more numerous business firms that have premises in the neighbourhood of the site of the proposed skyscraper. Why should this latter be allowed to obtain excessive prominence and an undue share of light and ventilation entirely at their expense? There is no reason why all the commercial firms in a city should not frame for themselves a self-denying ordinance as much for their mutual benefit as is the rule which decrees that in a theatre the members of the audience must all remain seated. A few people standing up here and there might get a better view of the stage, but if they all stood up they would be worse off than before. If one or two attempted to infringe this rule they would be promptly told to sit down. Let a similar injunction on the part of their *confrères* restrain the eagerness of those commercial houses which would take to themselves an illegitimate share of sunlight and architectural prominence! What is wanted is that the shop-keepers and others should construct in their imagination the detrimental effects of their *neighbour's* skyscraper. But it would be an insult to the commercial community to suppose that its opinions upon architectural policy are determined by considerations of self-interest alone. The social and æsthetic instincts are common to us all, and it is frequently to be found that men of commerce and others engaged in practical or scientific pursuits respond more readily to a social or æsthetic appeal (provided that this is clearly presented to them) than are many of those who describe themselves as 'artists.'

Now, the commercial skyscraper is all wrong! Whether it is safe or unsafe, well or badly planned, whether it truthfully expresses its construction or whether its form is decorated with every symbolic feature belonging to the historical 'styles' of architecture, whether it is Gothic or Classic, stone or concrete, plain or coloured, ugly or beautiful, the commercial skyscraper is all wrong. Does this judgment seem harsh and unreasonable? Yet there is one single consideration which will sustain such a judgment. We need only utter the words *civic architecture* in order to be directed to the train of thought which leads to the conclusion I have just enunciated. Architecture

must be in a very bad way, it must be in a condition of great uncertainty and immaturity (an immaturity all the more unnatural and disconcerting because it comes late in the history of our art and suggests its second childhood) if at this period it is necessary for anyone to assert that it is not sufficient that a building be both beautiful in itself and conveniently planned. Let us apply such a standard of criticism to the art of dress and see where we are led. Obviously, people are not allowed to wear any costume they please simply because the costume is both beautiful and convenient. If they were, utter confusion would result and dress would be deprived of nine-tenths of its significance. Supposing, for instance, a man were to wear a gown of red plush exquisitely embroidered with lace. In criticising him we would not be calling into question the intrinsic beauty of his gown. In such a case we should not only ask whether the gown is beautiful, but whether it accords with the general scale and convention of costumes worn by other people. The red plush and lace embroidery separate the man from his neighbours in a manner that his position in society does not warrant. Who is he to assume such sartorial prominence? A still worse case of inappropriateness in dress would occur if a man were so lacking in a sense of realities as to wear a mayoral robe and chain although not a mayor himself, or a general's uniform, although not in the army at all, or a bishop's clerical dress although he is not a bishop nor even on the way to becoming one. Such a demented person might say 'the mayoral accoutrements suit my style' or 'the episcopal attire is most becoming to me' or 'the full-dress uniform of a general is really exquisite. If you object to my wearing it, you must be one of those horrid Puritans who don't like colour. I am making a contribution to "Brighter London."' But we should not be convinced. The fact is that these costumes have symbolic meanings and they only retain their significance (a significance which has a great value because it emphasises and expresses certain important social facts and relationships) if their use is severely prescribed. The canons which govern the art of dress are on the whole very well understood. But architecture is practised by comparatively a small section of the community, and people in general are not at this moment sufficiently interested in it definitely to impose upon it the social standards which give to the art of dress its subtlety and its maturity. The designers of some of our modern commercial structures will gaily give them the attributes of churches, town halls, or other public buildings for no other reason at all than that the archi-

*The
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'Skyscraper'*



A 'SKYSCRAPER' CITY.

tectural features associated with such buildings are beautiful. Shops and offices with domes or bristling with spires are outside the pale of civic architecture and the commercial skyscraper, however well designed, offends most abominably against the social standard which belong to an advanced civilisation. One of the profoundest passages in Confucius' *Analects* is that in which he describes the ideal political state. He says, 'Where the father is father and the son is son, where the prince is prince and the minister is minister, there is government.' Similarly it may be said that where the church is church, where the town hall is town hall, where the theatre is theatre, where the bank is bank, where the shop is shop and where the private house is private house there is architecture. But the civic quality in architecture has been hopelessly compromised in those towns where all the public buildings are made to look mean and insignificant in the presence of commercial skyscrapers, which not only overbear the former by their excessive height, but actually appropriate to themselves the very features which traditionally belong to a select number of structures having special social consequence.

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Unsociable
'Skyscraper'*

While a building of even moderate size, if designed without reference to its neighbours, can upset the architectural balance of street, a commercial skyscraper must inevitably upset the architectural balance of a whole city. And the Americans themselves, who have experimented so boldly with the skyscraper, are gradually coming to the conclusion that even on practical grounds it has been a failure. The difficulties of traffic when five thousand people simultaneously emerge from a single building and the dislocation of land values which takes place when every city site is valued as the potential site of a skyscraper, are alone sufficient to make the Americans cry halt. Theoretically if in architecture we are to have a regard for civic values the only satisfactory form of skyscraper would be one which constituted a city in itself, where the apex would be perhaps a cathedral with the municipal and other public buildings immediately beneath and commercial sections also duly emphasised at various parts of the total length of the structure. By some such means it is alone possible to bring the skyscraper form within the fold of civic architecture. I have sketched on the opposite page a purely imaginary example of such a 'skyscraper' city — utterly impracticable, of course — but it may serve to illustrate the present argument. This building starts perhaps a thousand feet below the bottom of the picture and

*The
Unsociable
'Skyscraper'*

having ascended to a height at which it can peer above the precipice, and survey the open landscape, it bursts into flower. The regular small-scale fenestration indicates private residences, while every part of the façade which has architectural emphasis is the outward symbol of some special function in the body politic. It is needless to say that the outbreak of fire in the bottom storey might be attended by most unpleasant consequences for the 20,000 inhabitants of this Utopian city! But perhaps it belongs to some future civilisation, when the inhabitants, mounted on neat little helicopters, will be able to pop out of the windows like birds.

I hope, however, that no American commercial magnate will be inspired by this diagram to excuse the tremendous prominence of his skyscraper building on the ground that there is a Y.M.C.A. hostel at the top! The offices of a retail merchant may soar to great heights, but even if the accommodation near the apex be devoted to some important public purpose, the fact will remain that the retail store will have a sufficiently dominating position in the city to upset its social and architectural equilibrium. In New York the Municipal Building is itself several hundred feet high, but it does not give the impression of presiding over the city; it is only one skyscraper among many, and no one by looking at it would ever say, 'This is the Town Hall of New York.' Of course it may be urged that this equality of status in buildings, irrespective of their function, is the expression of the 'democratic spirit,' and that all the hierarchies and orders of architectural precedence which in the past have brought beauty and significance to the cities of the old world, really belong to an aristocratic or even feudal *régime*. But while democracy should bring equality of opportunity to all citizens, it cannot equalise men's intellectual stature and still less can it equalise the *functions* of society. Nobody questions the great and important place of commerce in the modern world. But because the stomach and the kidneys, the lungs, the heart and the brain are all necessary for the health of the body, they do not constitute a miniature democracy of an egalitarian type. Equality in respect of *indispensability* is not complete equality of status.

THE BRIDGE AT THE WORLD'S CENTRE.

By W. HARDING THOMPSON.

IT is a matter of history that until recent times all comprehensive schemes of town planning and civic improvement (if we except the plan of Paris prepared by the Commission of Artists during the Revolution of 1793) have materialised under an aristocratic *régime*. Under an autocrat with the material means at his disposal it was comparatively easy to carry out civic improvements. Not so with a twentieth century democracy. The inhabitants of our overgrown cities are for the most part too engrossed in a feverish competition in commerce to give much time to their cities, but nevertheless the responsibility for building good or bad cities remains with their chosen representatives.

Nothing indicates more clearly the debasement of our values and our post-war weakness than the reluctance, which we justify on grounds of economy, to carry through obviously constructive schemes. Acknowledged evils are tolerated for so long that we are apt to become resigned to their presence in our midst, until some heroic individual or group of people takes the initiative, determined to uproot the evil at all costs. It is such a patriotic body of citizens we must thank for the formation of the civic society, which has no 'axe to grind,' but whose primary function is to act as guardian of all those amenities which make urban life desirable and which cannot be measured in terms of pounds sterling. The London Society, to which every citizen who has the interests of London at heart should belong, has extended its activities so far that it is now a driving force in constructive proposals for rectifying the mistakes of the last century. While War was destroying Europe the Society was diligently preparing the plan, now well known, for Greater London. Its new plan for the central improvements of the metropolis is awaited with much interest by all town planners.

The inventions of mechanical science, which have proved such a mixture of good and evil, are largely responsible for the chaotic state of London's arterial system. Railway termini are dumped incongruously in the pattern of the city, and are allowed to form congestion points where open spaces are required ; viaducts and ugly bridges disfigure the street-picture on all

*The Bridge
at the
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sides. Charing Cross station is the worst offender in this respect, and both for economic and æsthetic reasons it is highly desirable that it should be removed to the Surrey side of the river, and its railway viaduct replaced by a wide road bridge over the Thames. On that point all Londoners who have considered the problem are agreed. The object of the exhibition arranged in the Old County Hall is to enlist the popular sympathy in the project, and it is to be hoped that these plans will be available for public inspection as long as possible.

The manner in which the Charing Cross improvement can be effected is open to argument. The various schemes brought together by the London Society show that experts are divided roughly into two camps, propounding respectively the high-level scheme and the low-level scheme, with variations of these. The main difficulty encountered is the difference in level between the Strand (near the Adelphi) and the Waterloo Road, and the question of making a satisfactory connection with existing streets at each end of the proposed thoroughfare.

Before making an unbiassed criticism of some of the principal designs one must visualise the area of the civic organism which is involved in this reconstruction, and beware of accepting any ideas which suffer from poverty of imagination or timidity in scale and conception. Future generations, aware of the fact that we spent something like seven million pounds a day on four years of war, will accept no excuse that our efforts at civic improvement have been sterilised or curtailed on the ground of expense. Did we not build Waterloo Bridge two years after another Great War? In the year of Wren's bicentenary no sign of weakness should be shown by those in authority as there was in 1666.

There is much more involved in this problem than an engineer's scheme for constructing an efficient bridge over the Thames: it is really the first of a long list of central improvements to be carried but, and from which not only London but the whole Empire will derive benefits. Turning to the particular problem before us the most important points to be considered are:—

- i. The removal of the present station to some point south of the river where it will have an adequate site for its expansion and where its function may be given proper architectural expression.

ii. The provision of a wide road bridge in a position fairly close to that of the existing railway viaduct which will no longer be required. The new bridge is of vital necessity to relieve Waterloo Bridge, already congested, and to provide a cross river traffic route at this point. *The Bridge at the World's Centre*

iii. The provision of improved traffic routes from the proposed bridge to Bloomsbury and to Piccadilly Circus, avoiding congestion points on the Victoria Embankment, at Trafalger Square and in the Strand.

iv. The rectification of the broken façade line of buildings facing the embankment between Northumberland Avenue and the Hotel Cecil, which, to obtain the maximum effect of civic dignity, should follow the curve of the river at this point.

v. An architectural scheme for the development of the Surrey side of the river between the proposed bridge and Waterloo Bridge, including an embankment between these points.

vi. The provision of well-shaped traffic centres where the cross-river traffic disperses North and South of the river.

The above points theoretically constitute the problem to be met. Actually, in nearly all schemes prepared, the authors have been handicapped apparently by the ever-present bogey of vested interests and site values. High Level schemes are exhibited by Professor Adshead, F.R.I.B.A., Sir Reginald Blomfield, F.R.I.B.A., Mr. Lionel Barrett, A.R.I.B.A., Mr. Ernest Herbert, Mr. John Murray, F.R.I.B.A., Sir Hamo Thornycroft, R.A., in addition to two by the London County Council. Low Level schemes have been prepared by Mr. Paul Waterhouse, P.R.I.B.A., Mr. W. D. Caröe, F.R.I.B.A., the late Mr. Edwin T. Hall, F.R.I.B.A., Messrs. Barclay Niven and Raffles Davison and others.

Sir Hamo Thornycroft has confined himself to the bridge itself and the bridge head on both banks at high level. The scheme has a directness of treatment and monumental quality which by comparison shows up the weak points in so many other schemes. The traveller standing outside the East end of St. Martin's-in-the-Fields would have a clear vision of his route to the Southern termini, and the roads on each side of the main axis provide easy access to the low level of the Embankment. We would have liked to see the author's ideas for dealing with a larger area ; for instance, although his proposed bridge and Waterloo Bridge converge on the same focal point, they are in no way visibly connected either north or south of the river : the triangular piece of land on the Surrey side between the bridges should surely

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SIR HAMO THORNYCROFT'S MODEL.

have been dealt with as a whole. This point has been appreciated by Professor Adshead, the late Mr. Edwin Hall, and Mr. Herbert. Sir Hamo Thornycroft has no doubt considered this larger problem of civic design as outside his province, but at the same time he has proved his ability to cope with it, for he has avoided the pitfall of directing his bridge on the axis of Northumberland Avenue, where the traffic debouching on Trafalgar Square would increase the existing chaos at that point.

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Mr. Ernest Herbert shows an excellent model made by himself. He has adopted the line of the present railway bridge for his new traffic route at the high level, economical no doubt, but sadly lacking in directness on the North bank, for there is an awkward bend after crossing the embankment where the axis breaks, to finish on St. Martin's Church. A break in the main axis is frequently unavoidable, but Mr. Herbert has provided no punctuating feature at this point to mark the break, with the result that the bridge loses much of its monumental quality. The twin buildings which flank the northern bridgehead are placed on the skew, so that travellers coming from Waterloo are uncertain of their direction until arrival on the Strand. Here Mr. Herbert has designed a very satisfactorily shaped 'place.' But perhaps the author's most interesting feature is his high-level roadway or embankment on the Surrey side, commanding magnificent views of the whole



MR. ERNEST HERBERT'S MODEL,

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city and providing a splendid site between the two bridges worthy of a finer building than the one roughly indicated in the model. In a drawing thirty feet long Mr. Herbert shows his scheme for continuing this high level roadway along the Surrey side of the Thames to Southwark bridge. In keeping his new bridge at the high-level as far as Waterloo Station, the author has created a difficult problem for himself in the articulation with Waterloo Road, and the vista at that point is closed by the Tower of the Union Jack Club, which architecturally is quite unworthy of the honour.

Professor Adshead submits a scheme which is probably the one high-level scheme conceived in the Grand Manner. His flanking buildings at the northern bridge head would form magnificent terminal features to the Bridge and would compose well with the great building on the main axis which

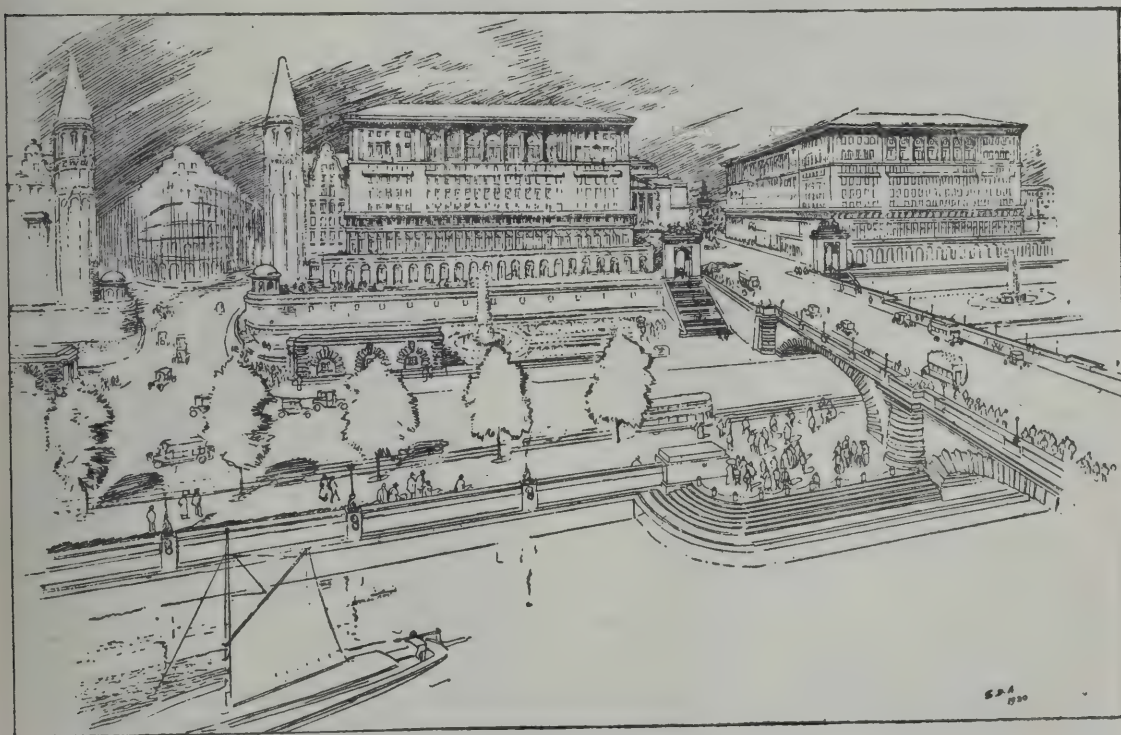


THE LATE MR. EDWIN T. HALL'S PLAN.

provides the climax. This building splits the traffic, part going north to Charing Cross Road and New Oxford Street, and part going past the front of the National Gallery to the West End. Professor Adshead has appreciated the ragged frontage line to the river caused by the setting back of the Adelphi Terrace, and he suggests adjusting this by building over a portion of the Embankment Gardens to conform with the Hotel Cecil and follow the sweep of the river. In compensation he provides pleasant riverside gardens on the Surrey side. His idea for treating the awkward road junction at Waterloo is perhaps the best solution of an extremely difficult problem.

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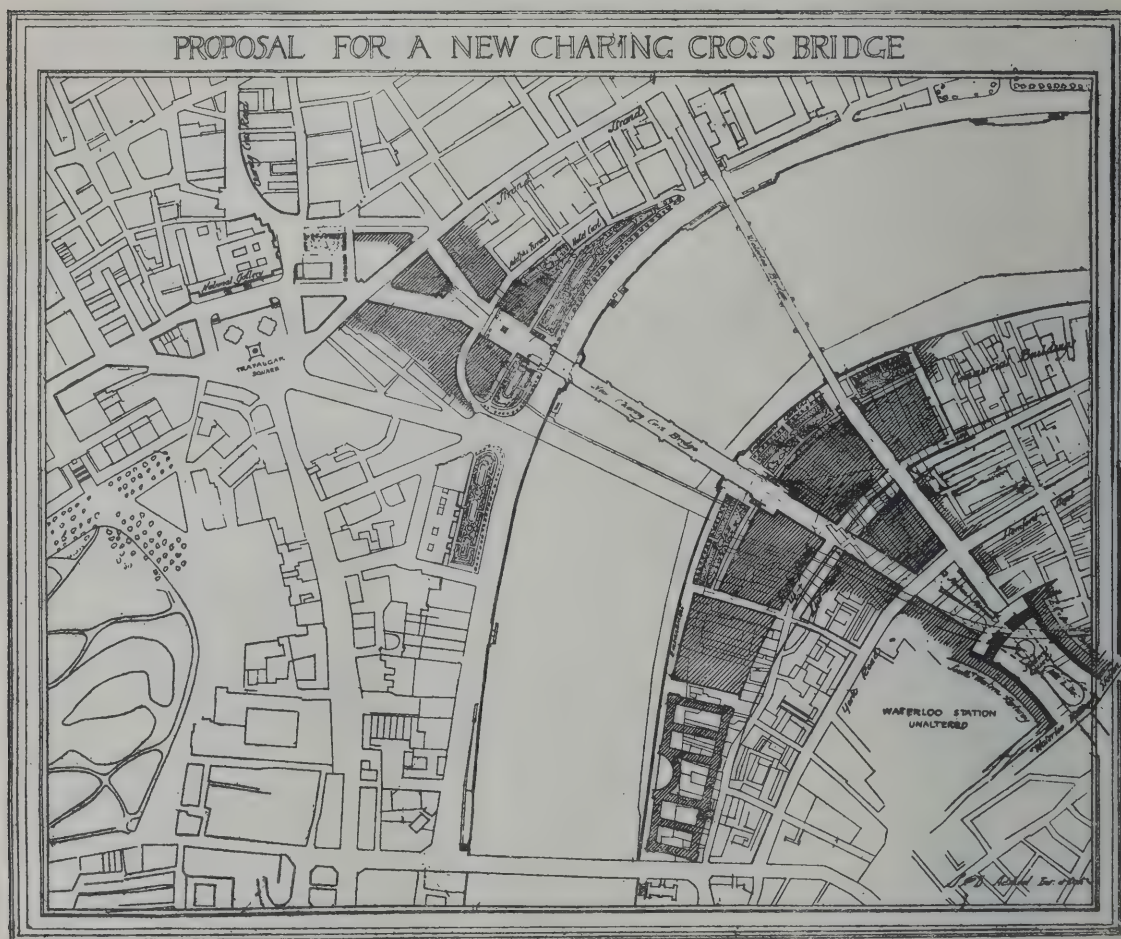
Mr. Barrett's scheme is a direct solution of the traffic problem, but fails in its architectural treatment. His open spaces are badly shaped. The 'place' where his bridge axis cuts the Strand is an impossible shape to yield any architectural dignity. He finds Leicester Square roughly rectangular and makes it a triangle, which cannot really be justified by increased facilities



PROFESSOR S. D. ADSHEAD'S PERSPECTIVE.

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for traffic. Otherwise his connection between the new bridge and the West End and Charing Cross Road is good. Sir Reginald Blomfield has chosen the site for his bridge rather further east than most people ; he suggests that the triangular space between Waterloo Bridge, the new bridge and the river should be left open. The objection to his site for the Railway Station on the river bank is that the railway viaduct will continue to straddle across the Waterloo Road,—an unpleasant feature. (We note that his scheme was prepared prior to the completion of Waterloo Station). The last criticism also applies to the late Mr. Edwin Hall's scheme, which is quite the most



PROFESSOR S. D. ADSHEAD'S PLAN.

practical and architectural scheme submitted by the low-level school. Mr. Hall took a big view of the problem to be dealt with, but in our opinion he was wrong in crossing the river at the low level and letting traffic enter Northumberland Avenue where it joins the Embankment. His gradients are carefully worked out, but his design for the bridge itself lacks the noble austerity of Rennie's work.

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The schemes submitted by Mr. Paul Waterhouse, P.R.I.B.A., and Mr. John Murray must be judged in a class by themselves. Both these experts demonstrate how futile it is to regard Charing Cross Bridge apart from the whole system of London's arteries. It is not quite clear what advantage would follow by rebuilding the South Eastern station so far away from the new bridge as indicated by Mr. Waterhouse, but his great East and West Avenue leading direct from the County Council's buildings to a Circus at St. George's Church would be a very great asset to the Surrey side.

Mr. Murray has the courage to take a long view in his recommendations for many central improvements. In his report he argues quite logically that the new values created by such reconstruction would make his scheme a commercial proposition. It should be emphasised however that mere size of buildings and immense areas of shapeless open space do not necessarily make a great capital city. It is that subtle interrelationship of buildings according to their rank and social value which really expresses the highest civilisation. Nor is a rather crude 'Edwardian Classic' the best architectural expression for so vast a civic enterprise.

ON BOARD THE S.S. *CHINA*.

A SYMPOSIUM.

[During the month of December 1922 the P. & O. Company's steamship *China* carried among its passengers three men whose conversations did not take long to enter upon the topic of architecture. Of these passengers two—Mr. Louis Christian Mullgardt, F.A.I.A., and Sir Edwin Lutyens, R.A.—were architects, the third, Mr. Justice V. M. Ferrers, being a judge of the British Court of India. The following pages contain an abstract of the opinions advanced by each of the former, written down by them before leaving the ship. The judge's summing-up will follow in the next issue.—EDITOR.]

I. MR. LOUIS CHRISTIAN MULLGARDT.

AN agreement between Sir Edwin Lutyens, Judge Ferrers and myself requires me to commit to writing my views on architecture before we reach Port Said. The compact is the result of a discussion which extended over several days, and in the course of which it was generally agreed that the finer qualities of design had not kept pace in late years with the development of constructive resources. For myself, I made my promise in an unguarded moment. I am afraid I write accusatory articles rather too frequently for one who has always professed a friendly nature. It would of course be quite easy to wheedle out of the agreement without doing anyone harm, but, if the truth must be told, I am too anxious to see Sir Edwin's article which he might decline to write if I failed to make good my undertaking. Besides, my adoration of architecture is equal if not superior to a religious faith in intensity of conviction. I cannot possibly therefore content myself with such an evasion.

Architecture then is art, art pure and simple, in whatever structural form it may be embodied. Its language bears no resemblance to the sights and sounds of the world around us. It is mysteriously found to exist within the structure ; it is not by any means the structure itself, nor has it anything to do with its qualities as a structure. It is the most indefinable manifestation of innate beauty : a term which is curiously and intimately connected with the idea of happiness. Certainly one is not attainable without the other, and

both are mixed together inextricably in the impression created by all structures of manifest architectural merit. Now whereas appreciation of this elusive quality of beauty may be cultivated, the creative instinct that brings it into the world cannot. Men can be taught to build, but not to build beautifully. It is here that our institutions of learning fall short of their promises. They are perfectly competent to teach the science of construction and the history of structural forms ; but they cannot teach architecture. If such institutions could really give the power of architectural invention we should rejoice to-day at an endless succession of beautiful works of architecture. We know very well of course that no such thing has happened. By far the greater number of structures that have been put up (mostly by educated men) are either laborious replicas of historical example or equally laborious evidence of immense and barren effort.

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The problem with which we are faced is really one of personality. We must discover men who possess special aptitude for the designing of architecture. Let us glance for a moment at the sources available to us. The schools, of which we have just spoken, are assuming a constantly increasing importance in this respect : one may even anticipate a time when they will supply the whole of our architectural talent. Their influence, although on the whole a good one, is open, I think to several important objections. The student who enters them, and who is, like most persons of immature age, instinctively creative, usually has his innate sense for fine composition dulled by excessive application to the study of detail. And he does not usually discover that detail is perpetually in danger of becoming trite and commonplace until his vision has become obscured by the old idea of its fundamental importance.

There are of course a number of men who are able to elude the fascination of detail until the time has arrived for its use, and who then proceed to apply it with proper regard for its relation to the whole. But I will venture to suggest that men of this description will be found more readily in the other spheres of artistic endeavour. Many of them have already won in these a name as creators of outstanding powers. Their loss to architecture is, I feel convinced, of the severest. Architecture is more important to Society than any other art ; its relation with the whole of human life is far more intimate than that of sculpture or painting, for instance, who are its subordinates. It is therefore essential that the best natural genius obtainable should be

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enlisted in its service. It may be that at a not very distant time the architectural profession will be drawn from the foremost ranks of the other arts. At any rate it is fairly safe to say that if our educational institutions would only cease to attempt the production of architects, and would confine themselves to the communication of the science of architectural construction, the outlook for that art would become considerably the brighter. It cannot be said that there is very much hope of a change such as this so long as the claim of the schools is taken seriously by the general public. No one can doubt that it is taken seriously. The complete ideal of the professional artist current with the vast majority of people to-day is the academician, in whom all the creative faculties of initiative and inventiveness are discovered to perfection. A better, a more effective credential could not be imagined. And the qualifications of the academician bear a more than superficial resemblance to the improvements effected upon the minds of students by the average school. We are somehow deluding ourselves with the belief that we may send our sons and daughters to an educational institution to have them metamorphosed into creative personalities. It is an idea we must try to get rid of ; if we are successful in so doing we may before long reach that state of blessedness in which all architectural work will be done, and done well, by the person best qualified, both by aptitude and training, to execute it.

II. SIR EDWIN LUTYENS.

THE world as it is constituted to-day does not, I am afraid, favour the creation of loveliness. Beauty can only be achieved by exploiting with endless care and trouble the knowledge and experience one possesses, and this the conditions among which we live do not as a rule permit. The perception of our patrons is divided like a fly's eye into a thousand different facets ; their ambitions buzz continually with love of advertisement. Ugliness is the inevitable result of this lack of concentration ; you will find it wherever you go ; but it can always be traced to the agency of man. Indeed, it may be said that it was invented by him. It does not exist in nature. And to nature one may indeed go for many lessons ; but unfortunately the proverbial injunction to do so has grown one of the most vilely abused pieces of advice ever put forward. Natural forms are mercilessly seized upon and mutilated, and

directed to functions with which it can never have been intended that they should be associated. In such cases even the deepest sincerity of resolution has not availed to prevent the result from being disastrous. The failure should not be attributed to nature, but to an imperfect understanding of her processes and achievements. Nature's everlasting success arises out of her consistency to method ; her results vary faithfully and accurately with the needs and conditions which they were designed to fulfil. The great masters are those who have imitated this procedure and won for themselves some of the perfection of their great Teacher. Their loyalty to a once chosen method is as unflinching as hers.

*On Board the
S.S. China*

That was in former times. We learn that God created the animals, and subsequently left Adam to name them. We have done better. We put nomenclature before creation, and, it must be said, gain considerable applause in the transaction. There is no doubt that it is eminently calculated to bring popularity to the person who performs it. But as liberty and education proceed arm in arm on their march of conquest, our failure to achieve the simplest beauty becomes more and more hopeless. The work of man has become little better than a rash that denotes the presence of a disease. The deluge of books and information by which we are overwhelmed is the chief obstacle to our complete realisation of its presence. Our ears have recently become so powerfully attuned to the beautifully expressed criticisms and descriptions of which Ruskin and Pater are among the principal exponents, that they are slowly beginning to show traces of a forward elongation, and will soon, no doubt, cover our eyes like blinkers. But in the great visual art of architecture it is not that which is said and heard that influences its development. Architecture can only be judged by the eye ; poets are only the recorders of that judgment, and have no right to forestall it.

How many excellent books on architecture have not been written since the death of Wren, who, it will be said, was very unfortunate in being deprived of access to the marvellous stuff contained in them ! And yet, what have we gained by all their volubility ? Where is the improvement in our architecture that should have followed upon such gigantic efforts ? Indeed, our learning has been our undoing : it is only necessary to think of the average architect approaching his clean sheet of paper. What will be his reflections ? ' Let me try to formulate,' he will say, ' what this building I am about to design will have to express. A bank must express to a banker the nature

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S.S. China*

and purpose of his establishment as clearly as a description of them by an able and eloquent writer. A church must appeal to the parson, and in what is the parson more deeply interested than in the sensations which his diaphragm experiences while he projects his sermon into the remotest corners of my edifice?' But it was not thus, my excellent colleague, that the rose and lily came into being!

Not books only have demoralised our artistic perceptions. The facilities for travel which our modern world affords us are equally conducive to mental indigestion. Wren—I must be pardoned for making him the hero of my discourse—Wren never travelled farther than Paris, and only went so far after he had built a considerable amount in the great Roman manner, which he adapted to the existing conditions with a discriminate erudition at which we, with our thousand advantages undreamt of by him, can only marvel in silence. It may be argued that his scientific training was a great asset to him: that his mastery of the mathematical and astronomical sciences led to his mastery of this other and greater science. But what scientific ability can account for his intensely personal method of design—for the genius that immediately and instinctively realised the relative qualities demanded of the ornament to be applied to a *cyma recta* on the one hand, a *cyma reversa* on the other? It cannot be contradicted, however, that Euclid and Archimedes were better teachers to him than Bishop Hooker and the poets to Ruskin. It is hardly necessary to point to the initial essays in architecture of each of these men.

I must here direct the reader's attention in a parenthesis to the moderation and reticence which in the great Wren (I continue on the same theme) tempered his much-praised qualities of exuberance and vivacity. The quality of which I speak is, like all really important qualities—nay, is not this a supreme one?—evident in the great rather than in the little. Never did Wren attempt to crown with tower or dome a building that was not dedicated to the presence of God. How deeply we have fallen from his austere restraint! To-day every other building aspires skyward with indiscriminate profusion of those features that once were filled with a very special, a highly exalted, significance. Our thoughts go back not to domes and towers only, but to the Parthenon and its many compeers that still, in their ruined state, retain their expression of sincere and unostentatious reverence. The quality, whatever it be, that went to their making is, like cleanliness, akin to godliness.

It now only remains to gather together, with their implications, the statements which I have already made. The heads of our students are so thickly stored with facts that the movement of their brains is considerably impeded. The *régime* of the athlete is more salutary than that of the architect. What we require is a maximum of practice combined with a minimum of facts. Such a principle of tuition would, I am convinced, liberate the intellectual capacities not a little. As the practice extends they will begin to manifest an increasing desire for information: as the student's horizon widens his questions will multiply and his mind will readily absorb such facts as are gradually and economically presented. The eye and mind can be trained to beauty only as the palate and stomach to food. The experience of digestion is the sole source of information available to the organs that perform this very important function, and in most instances it is gratifying to know that their work is done, on the whole, quite well. No one over the age of six would accept a poem eulogizing the sweetness of a green apple as proof of its succulence and wholesomeness. In architecture adult persons do this very thing every day, not to speak of the adolescents whose notions are formed almost entirely by a similar process. There is a science of beauty, but it cannot be taught by phrase and fable. You cannot educate the eye by appealing to the ear. Literature, therefore (and by this word I mean to signify all kinds and degrees of verbal definition and exposition) must be satisfied to remain the devoted servant of the mistress art.

*On Board the
S.S. China*

[*To be concluded.*]

A LETTER FROM AMERICA.

New York.

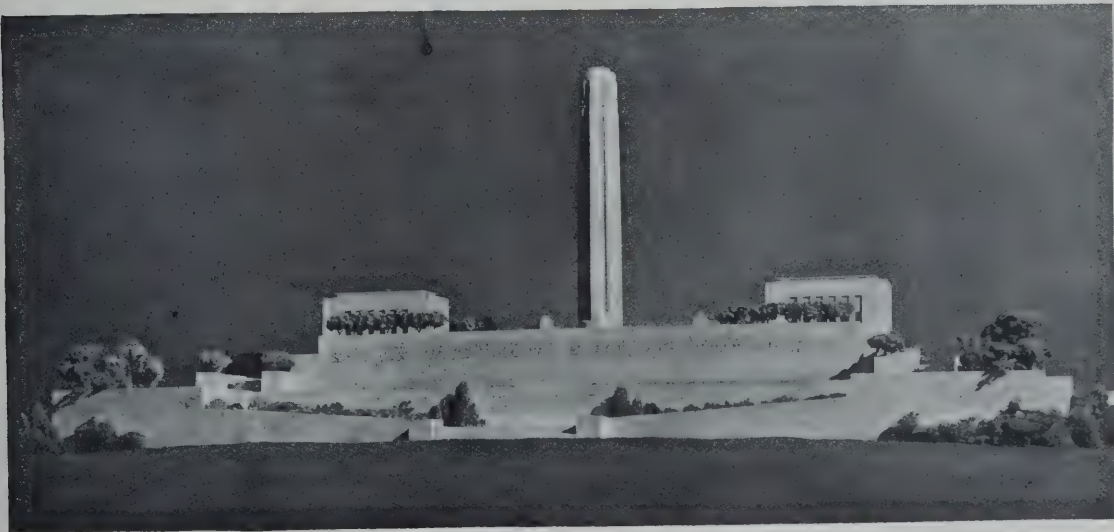
DURING the last twelvemonth or so the history of architectural competitions in the United States has developed some episodes that are not without a considerable significance. Very likely the profession itself is scarcely aware of their portent, for architects as a rule do not give any great heed to general tendencies which have no direct bearing upon taste or style, design or construction. Into the social and economic field they seldom allow themselves to stray, and thus many of the troubles that seem, in their opinion, to beset the practice of architecture, are more apparent to others than to the architects. And as some of the others are more skilful in observation they lose no time in applying their ability. Thus the drift sets in and the puzzled architects look, for example, at the rapid progress of the construction companies or the architect-contractors, or the architect-engineer.

This is not to say that architects could do very much even were their philosophies developed along economic lines. But at least they would understand what was happening. In the so-called field of competition, for example, they would acknowledge the true status of the modern architect, who, almost without exception, is as an individual in competition. There are few commissions given out where a competition, *sub audite*, does not occur. Yet it is the practice of the profession to speak of competition only as that form of practice where the thing is done in the open. This leads to a confusion in their own minds which greatly beclouds the issue when competitions are discussed. For, out of the old helter-skelter method of open competitions which once prevailed, and which still prevails to quite a degree, there has been evolved the regulated competition, of which they speak.

Supposedly it is in the interest of something or other. One is not quite sure. The client is said to be protected, and without doubt he is, in so far as protection can obtain in this field. But all discussions of the subject seem to revolve about the protection of the architect and seldom if ever around the protection of architecture. The rules are devised to protect, it is well agreed, but to protect what and to what extent? A business operation, one concludes.

*A Letter
from
America*

It is interesting, in the light of these questions, to look a little closely at the form of competition first used by Mr. Thomas R. Kimball, Past President of the American Institute of Architects, in the selection of an architect for the State Capitol of Nebraska. To him the question of the building—the finished piece of architecture—is of paramount importance. All other things are secondary. Therefore he puts the question: How can the best architectural result be secured? And when he has asked that question he is immediately dissatisfied with the ordinary regulated competition. He knows very well, for example, that if a programme is prepared by an advisor in advance, then the liberties of the competitors are at once put under restraint. Their own ideas must of necessity become subordinated to those of the professional advisor who has drawn up the programme. It is very certain that the architect who most nearly meets the ideas of the advisor is likely to have the best look-in at the end. A competitor may see or reason out a solution infinitely better than the one intimated or laid down by the advisor, but in most cases he dare not present it. Then there is the question of the jury. Under the ordinary regulated competition the names of the jurymen are known in advance. Again the liberties of the competitors are interfered with. They know very well what are the predilections, the preferences and



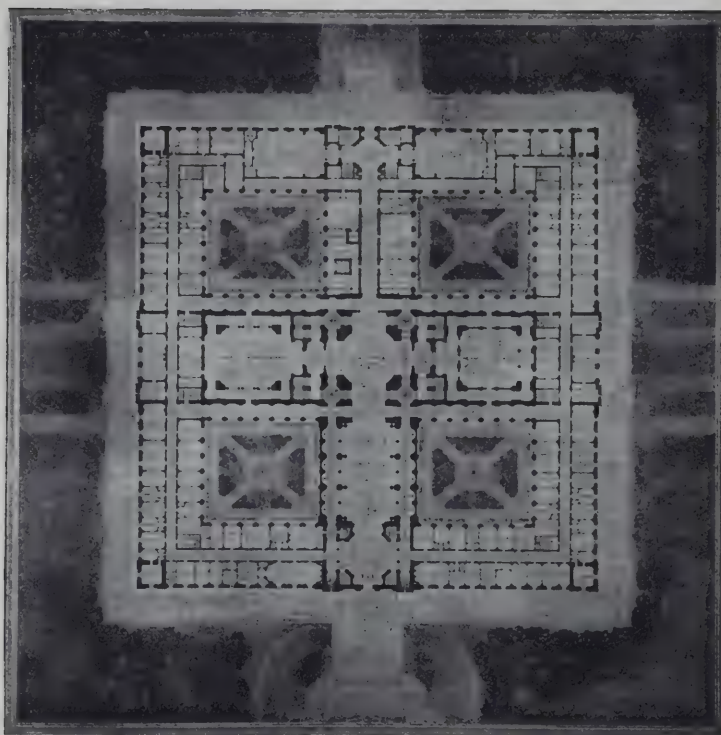
THE KANSAS CITY WAR MEMORIAL.

H. Van Buren Magonigle, architect.



THE NEBRASKA STATE CAPITOL—LINCOLN, NEBRASKA.

Bertram Grosvenor Goodhue, architect.



PLAN OF MAIN FLOOR—NEBRASKA STATE CAPITOL.

Bertram Grosvenor Goodhue, architect.

prejudices of the jurors. It then becomes their task to approach the problem in a manner that will ensure them the best possible chance under all the circumstances. But this is a ridiculous method to employ if one is actually in search of the best solution of an architectural problem. It is, in the opinion of a very great many, the unanswerable argument against competitions, and it is not at all impossible that one of the objects of Mr. Kimball, in the form of programme he has evolved, is to make the competition its own taboo.

*A Letter
from
America*

He prepares no formulated programme of the usual kind. He states the purpose of the building and the probable amount of money that will be available. In very general terms he invites the architects to put their brains to work, and he makes it possible for them to get any necessary data. It is of course complained, at this point, that the competitors have nothing to guide them, but that, I would say, is something quite apart from the object sought and is due entirely to the fact that the old competition procedure is all upset. But it is still further upset under the competition arranged by Mr. Kimball, for the names of the jurors are withheld until the drawings have been sent in for judgment. Of course, those used to the preparation of a set of plans and elevations such as would have the best chance in the minds of jurors whose preferences were known in advance, are somewhat at sea. Yet the indisputable fact remains that in no other form of competition is the architect set so free to draw upon all the sources of the art he professes to practice. If he overdraws, it is his own folly!

It may very well be urged that a masterpiece of architecture might suffer the same fate at the hands of a prejudiced jury, under this form of competition, as under the other. The answer to that will depend upon the ability of the architectural profession to furnish juries sufficiently intelligent and broad-minded to recognise masterpieces. That is the degree of chance which a competitor runs. He might very well say that if he knew the names of the jury in advance he would not even make a submission, so sure would he be that his design would receive a partial consideration. These are the objections raised to Mr. Kimball's form of competition, but they seem trivial, if one is thinking of the true result that alone justifies the employment of an architect.

Two of Mr. Kimball's competitions have been held. The Nebraska State Capitol, won by Mr. Goodhue, is already under way. The Kansas City War Memorial, won by Mr. Magonigle, is well along with the plans and specifications. There can be no final answer to Mr. Kimball's theories until these buildings have been built and have measured up under the test of time. Yet it may also be said that under the old form of regulated competition—and it is still of course very largely used—there have been no masterpieces of architecture created. Stiff formalities and bookish things have been the general result. But liberated by Mr. Kimball's form of competition, Goodhue and Magonigle have ventured into a new field. Mr. Goodhue's State Capitol is as new in form as it is in its economic concept.

*A Letter
from
America*

The tower he has elected to use in place of the time-honoured dome saves a large sum of money to the taxpayers. Mr. Magonigle's scheme is not quite analogous, for the purpose sought is different, and yet he will be the first to acknowledge, I am sure, that never in any competition—and he has been in many and won not a few—was he able to work with such freedom as in the competitions inaugurated by Mr. Kimball. A third competition, that of the Indianapolis War Memorial, and a fourth embodying Mr. Kimball's ideas—the Buffalo City Hall—are now in process. The first of these two was an exceedingly difficult affair, for it was complicated by the statutory legislation enacted by the State of Indiana when the money was appropriated, but it is generally admitted that Mr. Kimball has surmounted the complications with great sagacity, simply by applying the very same principles that have governed him in the other competitions.

It remains to be added that in New York, quite recently, the Johns-Manville Company, an organisation which has large dealings with architects, found itself under the necessity of selecting an architect for its new building. Faced with a problem which involved a rather delicate matter, in view of intimate business associations, it was decided to select twenty prominent architects, invite them to luncheon, and then let them draw lots for the commission. And so it came to pass and with quite the usual result. The winner was very happy and the losers were probably less unhappy than ever before in an affair of that kind. And the profession has been saved many thousands of dollars, and the client has likewise saved both money and time.

Finally, in the history of modern architectural competitions there remains the one recently held by the *Chicago Tribune*. Perhaps this one will be a lesson to architects in one respect, for it will let them see, if they have the eyes, that the competition has risen to a point where it becomes a very useful asset to a business. The *Tribune*, for example, secured hundreds of thousands of dollars worth of advertising through the competition in question, for which the architectural profession paid very handsomely. It is estimated conservatively, that the cost to the competitors was not less than \$400,000. But in this particular case there were international complications. The first prize went to an American firm, but the second prize would apparently have won had the jury remained in ignorance of the fact that it came from Finland. The principle of anonymity, according to the report of the advisor, did not obtain, and Mr. Eliel Saarinen, of Helsingfors, received the second prize of

twenty thousand dollars. Mr. Louis H. Sullivan, in one of the few pieces of brilliant architectural criticism written in modern times has shed a clear light on the whole matter, and between the lines one may read that if Mr. Saarinen had sent his drawings to some friend in America who had repacked and reshipped them, thus covering up their source of origin, he would have won the Tribune Competition. *A Letter from America*

One writes of these things with keen reluctance, and yet it would be abominable were architects to urge that competitions become the plaything of advertising, under the delusion that the benefits will accrue to architecture. And they may easily so become, it seems, in these days when every professional decency would be heaved into the insatiate maw of publicity so far as those who seek that commerce are concerned. One cannot view the *Tribune* competition with unconcern, if it is to become a precedent. Not only are the professional decencies outraged at home, but abroad as well, which is quite another thing. If one hopes that these matters are getting to be a little understood, one is faced with the fact that there were two hundred and four competitors who, to use an inelegant Americanism, fell for it! It is true indeed that the hand of business lies ever heavier and heavier on the practice of architecture. The rules of investment and dividend in themselves are bearing down with inexorable and increasing hardship on the great majority of building enterprises. A few escape, here and there. Our mistake is in assuming that those who are responsible for the conduct of business could change the rules if they would. It were vastly better and more to the point to try and understand the nature of the game. In the present state of the world it is becoming a little urgent that somebody should understand. So far as architecture is concerned, 'we shall have to decide,' as Mr. Marriott so well says in the *Nation*, of 24 March, 'whether to put our artistic money on the big noise or the still, small voice.'

CHARLES HARRIS WHITAKER.

CRITICAL REVIEWS.

LITERATURE.

SHOREDITCH.

IT is difficult to realise that the parish of St. Leonard, Shoreditch, was once a rural village on the outskirts of the City of London and at the time of the dissolution of the monasteries contained a Priory for Nuns with fields and orchards and a parish church dating from the twelfth century, and the parish even down to the middle of the eighteenth century still retained many of its characteristics. At present it is part of the great metropolis, and its main roads are crowded with business premises, while the back portions are covered with mean streets and houses and further disfigured with innumerable railway viaducts and arches. It has been left to the London Survey Committee to rescue a great many interesting facts and particulars of the past history of the parish. They are presented in another volume¹ issued by the joint publishing Committee, representing the London County Council and the London Survey Committee, under the general editorship of Sir James Bird for the Council and Dr. Philip Norman for the Survey Committee. The illustrations were prepared by Mr. G. Topham Forest and his staff, and it must be said that the volume is a credit to its authors and all concerned in its production.

Among the more important buildings described in the volume is the earlier church founded in the twelfth century and continued with various additions until 1735. It was then taken down, and the present structure by George Dance the elder erected on the site. The foundation stone was laid in 1736, and the church completed in 1740. Of Holywell Priory for Nuns nothing but documentary evidence remains. It was founded in the year 1127 and dedicated to the Virgin Mary and St. John the Baptist, and accommodated fourteen nuns of the Benedictine Order. After the dissolution in 1539 the nuns received pensions, and but few traces of the Priory remained in 1798. When the N.L. Railway was built it cut through the centre of the site and various remains were unearthed, but apparently none were preserved.

¹ THE PARISH OF ST. LEONARD, SHOREDITCH. Being the eighth volume of the Survey of London. Medium 4to. Ill. ; pp. xvi. + 212 + 88 maps. Lond. : Published for the L.C.C. by B. T. Batsford, Ltd., 1922. Two Guineas.

A portion of an interesting sculptured figure is illustrated on plate 84, and a conjectural plan of the priory appears on the previous plate. *Critical Reviews*

Another interesting group of buildings is the Geffrye Almshouses, erected by the Ironmongers' Company about 1715, under the Will of Sir Robert Geffrye. When the Almshouses were removed to Nottingham, the site and buildings were acquired by the London County Council. The site provided an open space in a district notably lacking in such, and the old buildings were saved and converted into a furniture museum, furniture being a staple industry in the parish. It is a pity that this method of utilising ancient architecture is not more widely resorted to. The Framework Knitters' Almshouses were not so fortunate. They were erected in 1734, and taken down in 1907, but interesting photographs and drawings were made before their demolition, and are reproduced in the present volume.

ELLIS MARSLAND.

¶ THE ROMAN WALL.

I HAVE never walked the Wall, and I know I never shall, but when I put down Miss Mothersole's book,¹ it was with the determination to do it in a car, this very summer. Yet I won't, I know I won't, for instead I shall get her book in *The Isles of Scilly*, and if I like it as much as I like *Hadrian's Wall*, I shall go there instead. Because I don't know the Scillies and I do know Hadrian's Wall, and life is very short and it behoves one to make the most of it. That is I know the beginning of Hadrian's Wall, though I don't know the end of it. I have been often to Wallsend but never to Boness. There's a bit of the Wall in the park at Wallsend and Miss Mothersole never mentions it. I have often wondered at the omniscience of many reviewers: no matter how erudite a writer is they can always detect some omission, or reprove some commission. But Miss Mothersole isn't erudite and doesn't pretend to be, she has walked the Wall, and talked the Wall, and read the Wall, and got together in a little compass everything that any ordinary person needs to know and enjoy the Wall. She enjoyed the Wall and that's the achievement of her book; she gets her enjoyment across to you and you

¹ HADRIAN'S WALL. By Jessie Mothersole. Crown 8vo. ; 14 illustrations (some in colour) by the author, and maps; pp. xx+248. Lond.: John Lane, 1922. Eight and Sixpence.

Critical Reviews enjoy it with her. I know the first eleven miles of the Wall very well. I don't think I have walked all of them—if I have it was very unwillingly—but I can vouch for the accuracy of her descriptions. Shields Road, don't I know it? And Byher Hill, shall I ever forget it? And Simpson's Hotel at Wallsend where the remains of Segedunum were found? Why, I know Simpson, so there's an end on't. But to know the Wall itself, the whole Wall, you must get out into the wild places where for miles you can see it flung across field and hill and moor. In York Museum there is a skeleton of a pleiosaurus embedded in blue slate, with its ridgy spine showing above the stone. As I have seen the Wall in the wild and as I see it in Miss Mothersole's delightful drawing of Thorny Doors Gap, it is like nothing so much as that sprawling prehistoric thing. Kipling has the Wall in Puck of Pook's Hill, Conan Doyle has reincarnated the Scotsmen that lay to the north of it, and the Roman women that lay to the south. Browning might have been writing of it in his *Love Among the Ruins*, but Miss Mothersole has written of it in a charming, gay, good-humoured way, and drawn it not less well. A good book to read and keep.

HARRY BARNES.

¶ BRIEF NOTES: BOOKS AND PERIODICALS.

THAT America is paying great attention to interior decoration is obvious from a glance through the American architectural papers. A useful text book¹ has just arrived 'from the other side,' by Mr. E. S. Holloway, which treats this important subject from all points of view, from the most elementary theory of colour blending, through the 'styles,' to what the author considers to be the highest development of modern decoration—furniture and wall coverings that are not reproductions of the fine things of the past, but are designed by modern men to fulfil the present century's needs. He points out that England has been rather more adventurous in furniture design than America, and it is here that good modern furniture has been developing. Many plates are devoted to the schemes of such men as Shirley Wainwright, Hall Thorpe, and Palmer Jones, and to the cabinet-making of Ernest Gimson, Peter Waals and Percy Wells. The book is very well produced and there are a great many illustrations, some of which are in colour.

¹THE PRACTICAL BOOK OF FURNISHING THE SMALL HOUSE AND APARTMENT. By E. S. Holloway. Medium 8vo. Ill.; pp. 296+153 plates (9 in colour). Philadelphia and Lond.: J. B. Lippincott Co., 1922. Thirty Shillings.

Mr. E. C. P. Monson and Mr. Ellis Marsland, one a Past President and the other a Member of the Council of THE SOCIETY OF ARCHITECTS, have prepared a most interesting report¹ on the effect of air raids on London, fully illustrated with plans and photographs of the damaged buildings. The outstanding fact that strikes one is the extraordinary small amount of damage done in proportion to the effort expended. In the twenty-four raids that were made on London during the war, 524 persons were killed and 1,246 injured, while the damage to property amounted to £2,000,000. The merest skirmish in France did more damage than that. After analysing the reports on the principal buildings damaged, it was clear to the authors that while the small domestic type of property afforded practically no protection against bombs, concrete roofs and floors, such as are usually adopted in modern office buildings and flats, gave a considerable amount of shelter. A roof and two floors might be demolished, but everything below that would be safe. A large map of the County of London is reproduced upon which is plotted the position of all the bombs that fell on the Metropolis, and those who were in London during the raids will be amused to pick out bombs that fell near them. Maps of Venice and Paris are also given and it is interesting to compare the damage inflicted on these cities, the latter of which, of course, suffered bombardment by 'Big Bertha' as well as from aerial attacks.

A little book² which contains a lot of up-to-date information about timber, including particulars and details of ply-woods has been published by Messrs. Haworth. There is, as well, a useful chapter on suggested amendments to the usual pre-war timber specification clauses. Messrs. Spon have issued a third revised edition³ of Frederick Dye's work on heating buildings.

The new book of the City Churches⁴ issued from the Bodley Head is well garnished with literary and historical tit-bits, but one wonders who persuaded the author to publish his sketches, and why. The Succentor and Sacrist of Southwark Cathedral has written an account⁵ of his fabric for 'the man on London Bridge,' in the hope that he may become interested in a church, which, although greatly restored, still contains much fine old work, and which was intimately associated with such great figures as John Gower, Shakespeare and John Harvard, the founder of the University.

¹ AIR RAID DAMAGE IN LONDON. Being a record of the effect of aircraft attack. Prefaced by E. C. P. Monson, P.P.S.A., etc., and Ellis Marsland, F.S.Arc. Demy 8vo. Ill. and maps; pp. 64. Lond.: British Fire Prevention Committee, 1923. Five shillings.

² THE WORLD'S TIMBERS FOR BUILDING AND CONSTRUCTION (Incorporating Building Timbers). By James Davies and others. Second Edition. Crown 8vo. Ill.; pp. 153+vi. Lond.: Alfred Haworth & Co., 1923.

³ WARMING BUILDINGS BY HOT WATER. By Frederick W. Dye. Third Edition (enlarged). Demy 8vo. Ill.; pp. 291+142. Lond.: E. & F. N. Spon.

⁴ THE CHURCHES OF THE CITY OF LONDON. By Herbert Reynolds. Crown 8vo. Ill.; pp. 250+54 (Ill.). Lond.: John Lane, 1922.

⁵ THE STORY OF SOUTHWARK CATHEDRAL. In 14 chapters. By the Rev. T. P. Stevens. Crown 8vo. Ill.; pp. x+96. Lond.: Sampson Low, Marston & Co., Ltd., 1923. Two shillings.

*Critical
Reviews*

The Architectural Press has published a little popular hand-book¹ in which the whole period of English Architecture is surveyed in a series of plates designed to show the continuous growth of English Architecture and its development from one style into another. The illustrations, which are by Mr. J. D. M. Harvey, are charming and should give the layman a good idea of the characteristic detail of each period. Architects will probably recognise the drawings, as they appeared as advertisements for a firm of Structural Engineers, to whose enterprise the publication of the book at the low price of one shilling is due.

Barnet is the subject of an article in the April *Architectural Review* and photographs of some charming work are given. The same issue also contains photographs of the latest and final work of the Vittorio Emanuele Monument of Rome.

American Domestic Architecture occupies most of the space in the *Architectural Forum* and the *Architectural Record* this month, but the latter also has photographs of the completed parts of the ambitious Civic Centre of Denver, including its open-air theatre and the 'Colonnade of Civic Benefactors' in which are inscribed the names of those who made donations, or left bequests for the beautifying of the city. The charming trellis-work partitions in the garden of the Villa Trianon, Versailles, are also well illustrated.

Now that the vista of Kingsway is closed by the new Bush building, it is possible to consider the street as complete, and Professor Reilly makes it the subject of his seventh article on London Streets in *Country Life*.

The Bush Building is dealt with by Mr. Paul Phipps, F.R.I.B.A., in a critical article in the *Observer* for April 15, and a sketch of the building is reproduced in the same number. Mr. Phipps adds another to the many appreciative things that have been written about this fine building. One can only fervently hope that the rumour, that the tower is not to be built, to which reference is made, is unfounded. Unless this tower is built the building will always look obviously unfinished and London will be the poorer.

G. B. T.

¹ ENGLISH ARCHITECTURE AT A GLANCE. A simple review in pictures of the chief period of English Architecture. With an introduction by Frederick Chatterton, F.R.I.B.A. Large Post 8vo. Ill.; pp. 64. Lond.: The Architectural Press, 1923. One Shilling.

CORRESPONDENCE.

THE CASE FOR THE CITY CHURCHES.

(*To the Editor of ARCHITECTURE.*)

SIR : A qualified sympathy may be extended to the Church in its dilemma as to the utilization of its possessions in the City of London. Sympathy is due because our spiritual guides visualise the position as placing an unfair handicap on their activities, but it may be qualified by a most emphatic doubt, if you can have an emphatic doubt, as to whether the view taken is sound even from their own standpoint.

The case as presented is that the city churches are valueless for religious purposes while they have a high potential value for commercial ones, that the preservation of beautiful and historically interesting buildings is not a function, or at least only a minor function, of the work of religion, and that it is therefore unfair that such a burden should be placed on the church to the detriment of other activities that it feels to be of a more vital character.

Were these premises to be granted, the position would be clear and definite ; while at all costs the buildings should be preserved the church might legitimately receive compensation for them. But can they be granted ? That is the question at issue. Are the vital ethical activities as limited as the church appears to imagine ? Is it not at the moment somewhat lacking in courage and imagination when it sees only the people it can approach on conventional lines, and loses sight of the vast numbers daily congregated in the city on which it could bring its forces to bear for, say, one hour at least on five days of the week ? The city church as a social centre with its own library, its daily talk on books, music and other arts, its personal contacts, with an interchange of pictures from our public galleries, with musical performances, and the like, all guided by a group of men recognising the urgency of finding ways of supporting the pressure of life in a great city, and with clear views as to the needs of those who have been drawn into this intensive central focus of the social machine. Would not this be of greater value than the proposed programme of church building for the same people in suburban areas, which it may be assumed would fall more or less into the recognised grooves, already seriously challenged as to their soundness. ' Sunday-go-to-meeting ' religion has lost its appeal, and though in fairness it must be admitted that the church makes its endeavour to get beyond this, the discussions on these city churches show that it has by no means realised the number of avenues of approach that are open to it in extending its influence over those it seeks to help.

19, Bedford Square, W.C.

H. V. LANCHESTER.

THE SOCIETY OF ARCHITECTS.

PROCEEDINGS.

AN Ordinary Meeting of THE SOCIETY OF ARCHITECTS was held at 28 Bedford Square, W.C.1., on Thursday, April 12, 1923, at 6 p.m. The President, Mr. E. J. Partridge, F.S.I., having taken the Chair, the Minutes of the previous Meeting as published in the *Journal* were taken as read, and were confirmed and signed.

The following announcements were made : Nominations for Fellowship 1, and for Membership 2.

ADMISSIONS AND ELECTIONS.

ELECTED AS LICENTIATES. ELLIS, ANTHONY, 15, Lord Street, Liverpool ; ELLIS, LESLIE JAMES, 'Cardross,' Gordon Grove, Westgate-on-Sea ; FINLASON, DAVID STEWART, 25, Centreville Road, Mossley Hill, Liverpool ; HILL, STANLEY OLIVER, 44, Forest Road, Southport, Lancs. ; MATTHEWS, RALPH EDWARD, Godstone, Surrey ; PHILLIPS, HAROLD JOHN, Woodthorpe Road, Brandwood End, Birmingham ; SIEBERT, CHARLES FREDERICK, 83, Anson Road, Cricklewood, N.W.2 ; WHITEHOUSE, SIDNEY LUNN, Queen's College, Paradise Street, Birmingham.

ELECTED AS STUDENTS. COULDRICK, HORACE C., 32, Worslade Road, Tooting, S.W.17 ; HARRIS, JOSEPH FRANK, 1, Barstow Square, Wakefield ; ROSS, HERBERT REGINALD, 14, Western Road, Romford.

The following candidates whose nominations had previously been announced and published were submitted for election under Articles 12 and 17 of the Articles of Association, and were declared to be duly elected :—

AS HONORARY MEMBER. BRANGWYN, FRANK, R.A., Temple Lodge, Queen Street, Hammersmith, W.

AS MEMBERS. ANDREWS, WILLIAM FREDERICK, 97, Buckingham Road, Brighton ; BARBER, ERNEST, 69, High Street, Broadstairs ; CHERRINGTON, HARRY, 55, Newhall Street, Birmingham ; JACKSON, EDWIN ARTHUR, 13, North Street, Ashford ; STANTON, SAMUEL JOHN, 55, Newhall Street, Birmingham ; STEWART, ALEXANDER, 81, St. Peter Street, Quebec, Canada ; STREDDER, FREDERICK CHARLES, 52, The Crescent, Mount Pleasant, New Maldon ; WERRY, WILLIAM JOHN, 33, Hubert Road, East Ham, E.6.

DEATHS (MEMBERS). W. C. FIELD, Eastbourne, elected 1911, died December, 1922 ; J. W. ROBERTS, Pwllheli, elected 1911, died March 27, 1923 ; T. WILLIAMS, Brecon, elected 1894, died September 1922.

The proceedings then terminated.

R U L E S

F O R

D R A W I N G

The feveral PARTS of

ARCHITECTURE,

I N A

More exact and easy manner than has been heretofore practised, by which all FRACTIONS, in dividing the principal MEMBERS and their Parts, are avoided.

By *JAMES GIBBS.*



L O N D O N,

Printed by W. BOWYER for the AUTHOR.
MDCCXXXII.

TITLE-PAGE OF 1732 EDITION.

THE STUDENT'S GIBBS; VI.

THE IONICK ENTABLATURE.

THE height of the Ionick Entablature, being $\frac{1}{6}$ of the height of the Column, is divided into ten parts; three of them go to the height of the Architrave, three to the Frieze, and four to the Cornice. The projection of the Cornice, being equal to its height, is likewise divided into four parts. For the particular members see the next Plate, where it is drawn larger, and Plate XXIV. for the Architrave.

A, Cima recta ;
B, Corona ;
C, Modillion ;
D, Ovolo ;
E, Cavetto ;

F, Frieze ;
G, List ;
H, Reversed Cima ;
I, Upper Fascia ;
K, Lower Fascia.

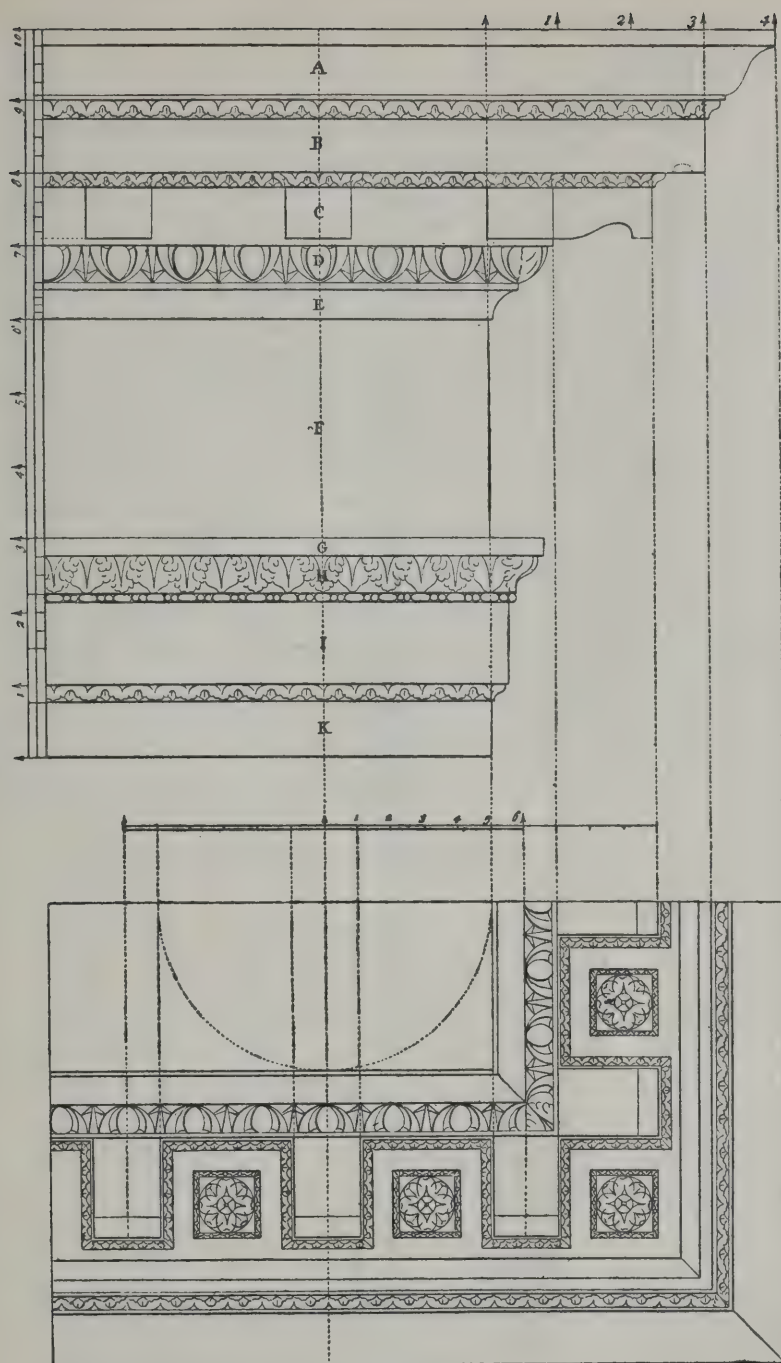


PLATE X.

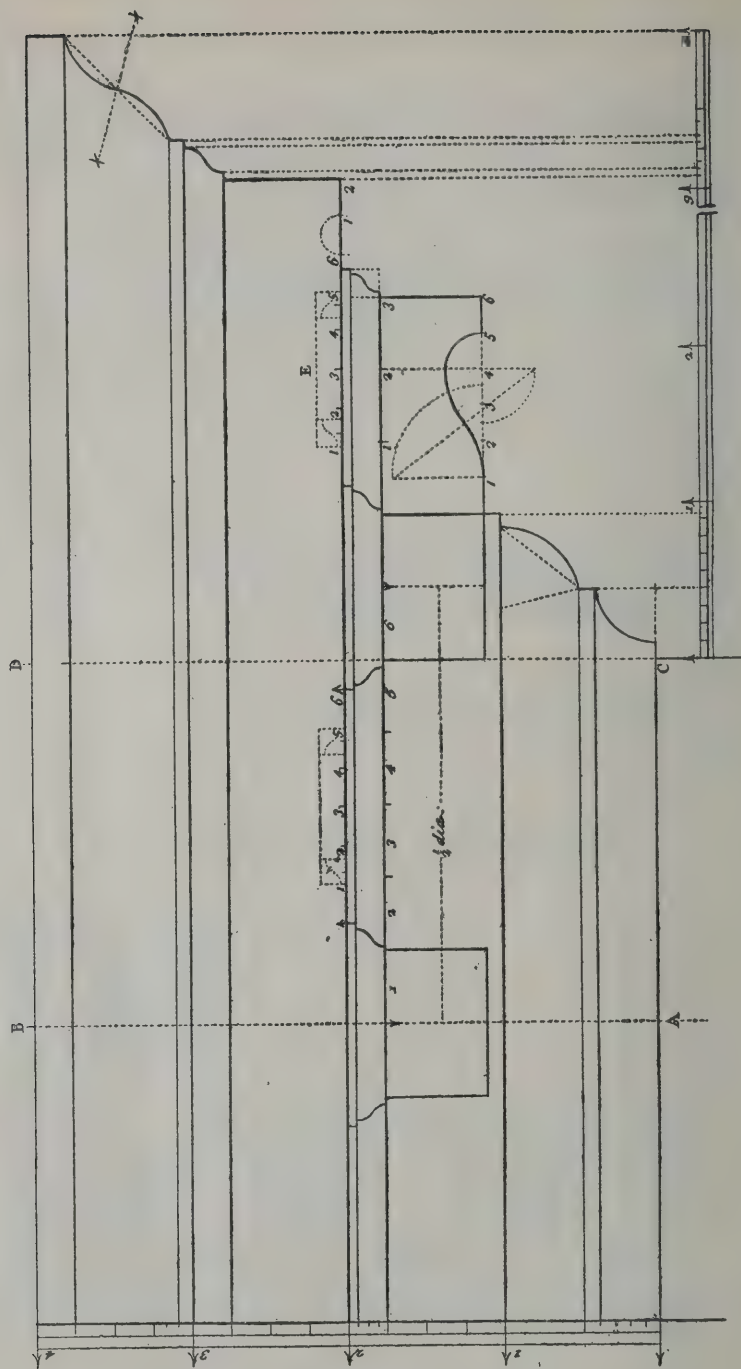


PLATE XI.

THE IONICK MODILLION CORNICE.

THERE are two Ionick Cornices, one with Modillions, and the other with Dentels ; they have both the same general proportions, but differ in their particular members. The Ionick Modillion-Cornice is divided into four principal parts ; and those parts are subdivided for its smaller members. The projection of the Cornice is equal to its height ; the members are confined by pricked lines coming from the Scale at the bottom of the Cornice, which is divided into four parts and subdivided. This Cornice, when used over Columns, must have its Modillions $\frac{1}{6}$ of the Diameter of the Column, and the space betwixt them $\frac{2}{3}$. Half a Diameter betwixt middle and middle of the Modillions is here divided into six parts ; of which one is half a Modillion, and four the space betwixt them, the length of the Modillion three. The pricked line AB, which is the middle of the Column, must go through the middle of the Modillion, and the line CD shows the diminished part of the Column, which touches the side of a Modillion. The shape or form of it is made from three Centres. The length of it being first divided into six parts, erect a perpendicular at 4 and another at 1 ; the first Centre will be at 4, the second one and a half below it, and the third, two and a half above it, according to the two Quadrants on the Modillion. The projection of a reversed Ogee and Fillet over it, being the Cap of the Modillions, is shown by a pricked square at the end of the Modillion. As to the square Pannels in the Sofite of the Cornice, divide the space betwixt the Caps of the Modillions into six parts, as is figured ; take one on each side for the Border, there remain four for the Pannel. Mark the same divisions on the Profile of the Corona at E, and divide the remaining part in two for the Drip. But where the Cornice is used without Columns, the bigness of the Modillion in proportion to the Cornice is given on the Scale below the Cornice.

ARCHITECTURAL NOTES AND INTELLIGENCE.

THE Jury appointed by The Royal Institute of British Architects to award a medal to the architect who has designed the best street frontage completed during 1922 within a radius of four miles from Charing Cross, has decided in favour of Wolseley House, 157-160, Piccadilly, designed by Mr. W. Curtis Green, F.R.I.B.A., of 5, Pickering Place, St. James's Street, S.W. Wolseley House, it will be remembered, is the latest addition to our large shop buildings designed in the grand columnar style; it stands at the corner of Piccadilly and Arlington Street, facing the carriage entrance to the Ritz Hotel.



A NUMBER of distinguished people spoke at the third quarterly dinner of the Architecture Club, which was held among the six hundred photographs at Grosvenor House on March 22. Mr. Squire's announcement that the Exhibition had justified itself financially, and would be extended for a couple of weeks more was very gratifying, and all those who have assisted in its organization are to be warmly congratulated on the result of their efforts. Sir Reginald Blomfield, in referring to a rule established by the Royal Academy that its members must not speak of each other's works in public, disclosed a secret at which few appear to have been startled.



WE regret to record this month the deaths of two distinguished Architects, Mr. Edwin T. Hall and Mr. Adrian Berrington. Mr. Hall was particularly known as a hospital designer, though factories and residences formed a not unimportant part of his practice. He was a Vice-President of the London Society, and it is to his practical genius as a town planner that we owe the design for the Charing Cross road bridge, illustrated elsewhere in this issue. Mr. Berrington, who received his architectural education at Liverpool University, was an outstanding personality among the younger school of architects, being an accomplished draughtsman and a writer of considerable ability. For some time he was associated with the First Atelier of Architecture, and after the war he practised in Paris where, in conjunction with MM. Faure-Dujarric and Chaurès, he won the fourth prize in the Paris Town-Planning Competition. In 1920 he took up the appointment of Professor of Town-Planning at Toronto University.

AN ARCHITECT'S ANTHOLOGY; VIII.

IN the second place we are to consider greatness of manner in architecture, which has such force upon the imagination that a small building, where it appears, shall give the mind nobler ideas than one of twenty times the bulk where the manner is ordinary or little. Thus perhaps a man would have been more astonished with the majestic air that appeared in one of Lysippus's statues of Alexander, though no bigger than the life, than he might have been with mount Athos had it been cut into the figure of the hero, according to the proposal of Phidias, with a river in one hand and a city in the other.

The Spectator,

1712.



CARTOON FOR THE PAINTING IN THE EYE OF THE DOME—MISSOURI STATE CAPITOL

By Frank Brangwyn, R.A., Hon. M.S.A. See article on p. 381.

ARCHITECTURE

THE JOURNAL OF THE SOCIETY OF ARCHITECTS

VOL. xvi. No. 8

JUNE 1923

EDITORIAL COMMENT.

ALMOST exactly four weeks after having given the Croydon Corporation a sound rap over the knuckles and saved the Whitgift Hospital from what had appeared to most people an ineluctable doom, the House of Lords went into Committee on the Advertisements Regulation Bill. Earl Birkenhead, who was the principal speaker, seemed determined to prove that his views on the public amenities of England had not altered since he ceased to be Vice-Chancellor. Most people will have been puzzled by the argument which he advanced in defence of sky-writing. Of that edifying occupation he said that 'it was of the greatest military value to this country,' since it 'provided most admirable training for air-pilots.' It will be best to say as little as possible about a statement which is indeed worthy of a Soviet military autocracy, and which, if carried to its farthest conclusion, would make life in this country about as pleasant as it is to-day in less fortunate parts of Europe. Nor do we propose to comment upon the reflection, which sounds almost like a quotation from a mediæval Buddhist, that 'the whole artistic standard was wrong which had its appreciation of scenery spoiled by posters advertising somebody's pills. It was not a philosophic but an unphilosophic mind that allowed itself to be disturbed by such considerations.' We ourselves would, it must be admitted, fail ominously by this test. But then it is true that, ever since Empedocles began by postulating that no one can become a philosopher unless he be a celibate, the number of those who may claim to possess the philosophic mind has gradually dwindled to next to nothing.

Editorial
Comment

ANOTHER part of the discourse requires more serious consideration:— Lord Newton was evidently of a very sensitive nature [Lord Newton being, it will be remembered, the promoter of the Bill] and these things had entered into his soul. The noble lord, like a new Icarus with his motto of *sic itur ad adstra*, looked at the sky and said: 'I will not tolerate that I should raise my eyes five thousand feet into the air and see a smoke screen.' Even the Kaiser only claimed the earth and sea. (Laughter).

When a man goes up to write silly things on the sky, and another has the temerity to protest, may one—in all seriousness—ask which of the two is, in Lord Birkenhead's exquisite terminology, 'claiming' the sky? If Mr. A. tried to hoist the red flag on the Houses of Parliament, and Mr. B. tried to prevent him, Lord Birkenhead if he were passing would (one is bound to assume) take the latter by the collar and say to him: 'You grasping, presumptuous creature! You will not suffer another man to do what he likes with the Houses of Parliament. Even Satan only claimed heaven, after all!' But eliminate the obvious absurdity, and a very tangible error remains. The English as a nation are, of course, the greatest protagonists of individual liberty known to modern history, but even the most strenuous individualist must occasionally recognise the existence of a common good. Although the State is largely concerned with the protection of the private property of its citizens, yet its claim to the loyalty and co-operation of all of us is founded upon another activity, another purpose, which, as defined in the celebrated opening sentence of Aristotle's *Politics*, is far more intimately connected with its very origin and nature. Where are we to look for protection against those assaults against the most elementary felicities of life itself which modern science permits the selfish and the unscrupulous to carry out with a daily increasing efficacy? Where if not (despite Lord Birkenhead's repudiation) to 'the highest of all [associations] and [that] which embraces all the rest?' But no! For the Government to prohibit posters in Kensington Gardens or Trafalgar Square would be unpardonable; to murmur against a celestial billposting visible in three counties would be an outrage against trade and commerce. Private property alone shall be immune—so much at least is legally defensible—and until the sky has been purchased by a benevolent

millionaire and presented to the nation we must not presume, as Viscount Haldane so aptly expressed it, to 'prohibit its use.'

*Editorial
Comment*



THE amendment to leave out the sky-writing clause was fortunately rejected by a large majority, which does not indeed say much for the philosophical accomplishments of the House of Lords, though it is but another sign of its commendable regard for all that is best and finest in our national life. Elsewhere the same reckless individualism has, however, caused a retrograde step in another sphere. While the Ministry of Transport, on the one hand, has decided to proceed towards the unification of the traffic control for London (which at present is vested not only in the L.C.C. and the local boroughs, but in the Home Office, the Board of Trade, the Local Government Board and the Metropolitan Police as well) the L.C.C. has refused to act upon the recommendation of the Public Control Committee that it should take up the smoke question with the Minister of Health, and ensure early legislation along the lines of the report of the Departmental Committee. Instead it proposes (would it be believed?) to leave the matter to be dealt with by the local borough councils. This diffidence in attacking problems connected with the air is, to say the least, exaggerated. Because the sky does not belong to anyone in particular with whom they can visibly negotiate, the L.C.C. and Lord Birkenhead are equally averse to any form of interference, equally fearful of the consequences. But the wind bloweth where it listeth, and the smoke that powders our paper with soot as we write is not emitted by our own hearth. Or does anyone seriously believe that the fifty-four tons of dirt which, according to the Medical Officer for the City, descended upon his square mile of Metropolitan territory during the mid-summer month of 1921 came out of City chimneys alone? Let us hope, then, that the breezes of heaven will one day be discovered by an acute Councillor to proceed across the sky from one borough to another, and consequently to require joint consideration and collective measures for their cleansing.

AN ECLECTIC THEORY OF ART.

By LIONEL B. BUDDEN.

THE chief defects of most theories of art appear to arise from their being written by the wrong kind of people. As a general rule the authors of books that purport to deal with artistic theory are either professional philosophers or practising artists : and again, as a general rule, they each enter upon their task with just about half the equipment that is necessary for the successful undertaking of it.

Though there are conspicuous exceptions, the majority of philosophers who have written at any length upon the subject of art seem to have been urged to do so by the desire to complete their philosophic system, which for that purpose needed to have included within it a rationalisation of the artistic activity. Having already dealt with logic and ethic they have felt impelled to round off their doctrine with a theory of æsthetic. Art has suffered some exceedingly curious explanatives in consequence. For the professional philosopher normally lacks creative experience in art ; and often he is insensitive to its effects, or has permitted his appreciative faculties to be so dominated by an arbitrary intellectual discipline that they have come to respond only to appeals that harmonise with some pre-conceived idea or ideas. Added to this, the philosopher usually feels himself constrained to employ a technical vocabulary which, if not specifically designed to prevent his being understood by persons of ordinary intelligence, nevertheless goes far to achieve that result. So that, altogether, an enquirer anxious to discover something of the nature, purpose and limitations of art may read an immense amount of philosophy without arriving at much that is either very useful or very clear.

But, if it not infrequently happens that the philosopher is crippled naturally or otherwise in his dealings with art, the practising artist who essays to philosophise about what he does is commonly in no better plight. His trouble is of quite another order. Just because he is first and foremost an artist, the intuitive side of his mind is probably far more developed than the rational. For the results of logical thinking, for exact thought at all, he habitually has a magnificent contempt. His method of arriving at theoretic truth is in

nine cases out of ten by divination pure and simple. Not for him the tedious business of examining data, analysing mental processes and carefully establishing premises. He is after quick returns, and finds that he gets them most satisfactorily in the form of phrases that neatly and effectively justify the preferences and prejudices of his particular temperament. And that, rather than the formulation of a comprehensive and consistent theory, the chances are, has been the real reason of his excursion into the philosophy of art—if the necessity of self-advertisement has not provided an even more compelling motive. It would be invidious to point to particular illustrations of this simple faith in the virtue of *mots justes*, nor is it necessary. In recent years there has been a veritable spate of works that exhibit the foible in its most extreme form, and the reader will have no difficulty in recalling half-a-dozen examples to his memory. A further weakness of treatises on art that are produced by artists is that the writers are hardly ever adequately versed in the scholarship of theory. They mostly know surprisingly little of the general history of the development of artistic theory, of what is old and what is new in the philosophy of their subject and of the relations that may exist between the two. They are in fact peculiarly liable to be the exponents of dogmas long since exploded, which they re-conceive in a robust ignorance of the past and re-state with a pathetic and depressing enthusiasm. For the writing of a theoretic work that is to be really valuable the author requires to combine in full measure the ideal qualifications of the philosopher and of the artist. He must have the rational power, the logical and historical training of the former, and the vocational aptitude and experience of the latter. And, as Mr. Geoffrey Scott has observed in his *Architecture of Humanism*, ‘Nature, unfortunately, would seem to unite these qualities with extreme reluctance.’

When they are united the event is therefore worth celebrating. Such an event has occurred. Professor Lascelles Abercrombie’s *Essay towards a Theory of Art*¹ is primarily remarkable because its author, distinguished as a poet and as a dramatist, has also an established reputation as a philosopher. The intellectual construction of his theory is most solidly founded and expertly developed ; his whole thesis is informed with the experience of the creative artist : and the manner in which it is written is itself a source of additional and great pleasure. Professor Abercrombie’s theory is confessedly eclectic,

¹ Lond.: Martin Secker, 1922. Five shillings.

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extracting a part of its substance from past and current philosophy. As far as that is concerned the indebtedness of the author is sufficiently discharged by a general acknowledgment at the outset, and thereafter the reader is not troubled by references to philosophers whose speculations have become the common heritage of our thought. But whatever has been borrowed is transmuted and fashioned to form the basis of a doctrine that is no réchauffé of old systems. Indeed one of the principal objects of the essay, an object which it achieves with conspicuous success, is to rescue the theory of art from the strangulating toils of conventional æsthetic philosophy. A relationship does exist between artistic theory and æsthetic as the science of sensibility, and Professor Abercrombie shows exactly what is the nature of the relationship. Art is an affair of face values, of immediate apprehensions and judgments; and in so far as it is that, it presupposes æsthetic. But there is no further connection. The science of sensibility deals with phenomena and experiences which include an infinite number that have nothing to do with art at all. Yet nearly all philosophers have attempted to treat art as if it were no more than an illustration of the facts of æsthetic. Artistic theory has, in fact, for so long been tied up in the science of sensibility that its actual value has in philosophy become almost totally obscured. Its release was imperative, and is in this case the more to be admired because it is so brilliantly executed.

Professor Abercrombie conceives art as a purposeful activity having publication as its object. He discusses and illuminates in doing so the compound structure of artistic experience, imitation, the classification of the arts, the origin and end of art in impulsive experience, how art is interested and how disinterested, matter, form and significance in art. On all these and on other aspects of his subject he is fresh and convincing, either saying something new or saying it better than it has been said before. His final conclusion is to discover in art the ideal world of our aspirations, 'that in which whatever occurs is known and felt as necessary to the being of the whole.' 'Every work of art' he submits 'is a particular instance of this kind of existence. And this is the kind of existence which every other activity is for ever trying to establish. What therefore life is elsewhere trying for, in art we have. In art we know what it is to experience this world of ours satisfactorily and significantly, with nothing out of relation with the rest, everything cohering in measure and order: we know what it is to experience our world as the

manifest ideal. It is, indeed, only in consciousness ; but we cannot have it both ways. Whenever we enter into art, we recollect the ideal towards which we must forever strive ; we perfectly know what it is at which our lives are aimed ; and we forget our hopes must be, except in artistic consciousness of them, eternally frustrated.'

No brief and arbitrary quotation and no résumé of the argument can in any sense adequately represent it. It has already attracted much attention and must inevitably attract much more. As far as I am aware its principal contentions have not yet been challenged, nor would it seem likely that they could be successfully refuted. Only against one particular point would I personally venture to advance an objection. Professor Abercrombie maintains that artistic theory is without applicable practical value. 'The thing simply is,' he says, 'that some people have an itch to be thinking. They see a scatter of miscellaneous things up and down the world all called art. They cannot help asking, what is the specific nature of this stuff? Why do I call this thing art and not that thing? Do we lump this great variety of things together because they all have a peculiar function or because they all have a peculiar way of effecting a function? These are specimen questions; and those who feel inclined to ask them look for nothing but an intellectual satisfaction in the answers.' I believe we have here only a half-truth, and I think the history of art shows it to be so. A great many instances may be cited both of individual artists and of schools of artists whose work declined as a direct result of their being seduced by some fallacious theory. Such a thing has happened repeatedly in architecture, for example. The consequences of Ruskinian teaching in the nineteenth century provide a recent and very striking illustration of the occurrence. This may be said to be evidence of a merely negative character. But it is not illogical to assume that, if defective theory can prejudicially influence the practice of art, sound theory can help it. If architects can be persuaded by very eloquent rhetoric to forsake architecture and to occupy themselves in merely assembling naturalistic detail, they may also be induced to return to their art, to liberate their imagination and to compose in the authentic manner of their calling when the nature and purpose of architecture are rationally presented to them. Theory, we are all agreed, cannot make art, but it can assist to make art possible. It may direct the aim of art and be as helpful when rightly as it may be obstructive when falsely conceived.

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I have already spoken of the literary quality of Professor Abercrombie's essay. That could well form the matter of a separate appreciation. It is written in a personal and semi-colloquial vein, skilfully adapted to the purpose of lightening the weight of a difficult subject ; and it is done without loss of point or of dignity. The expression is, indeed, throughout as distinguished as the thought which it embodies.

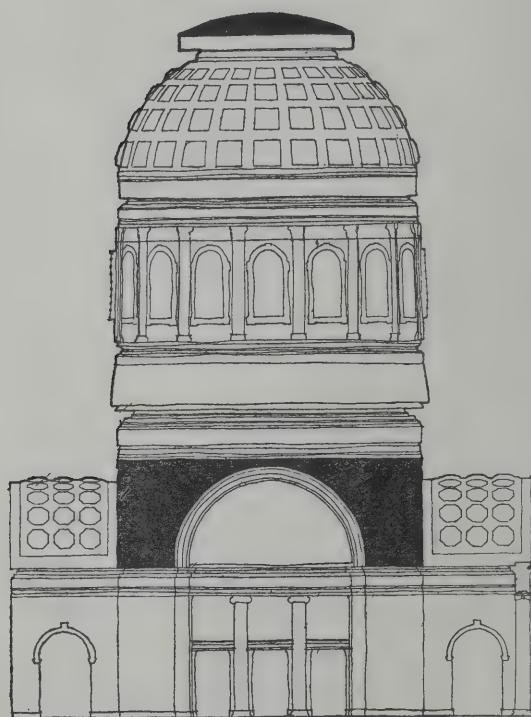


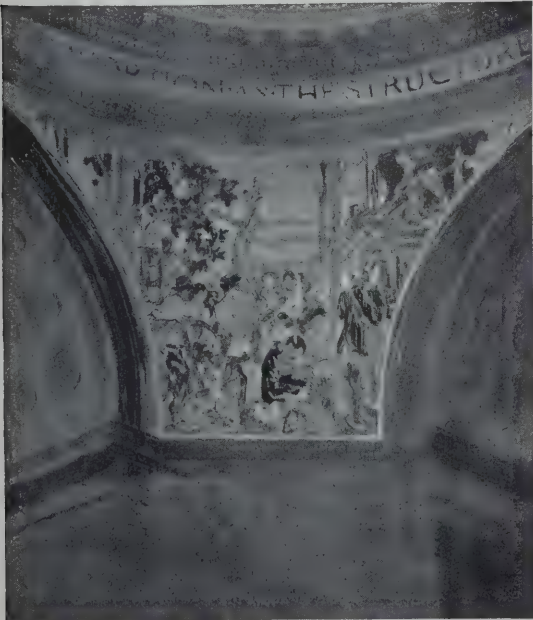
*Diagram shewing position of
Mr. Brangwyn's Missouri decorations
(see next page).*

MR. BRANGWYN'S DECORATIONS FOR THE MISSOURI STATE CAPITOL.

By GRACE E. ROGERS.

IN these days of cities built by men employed, as cogs in a machine, in work which no longer possesses that co-ordination of thought and feeling existing at the period when Art was expressive of human ideals, the facts which once were commonplaces needing no comment have become obscure phantasies to be striven for, and regarded, when found, as the outcome of extraordinary genius,—which, indeed, we may say is the case. The reasons, for the main part too complex to be alluded to but in the briefest way, are interwoven with those changing phases of circumstance which have tended gradually to decentralise all art activities from conscious association with the laws which gave them being and built them up—call them superstition, fancy, magic, religion,—as you will, but which, allied to that efficiency of craftsmanship regarded as sacred and artistic necessity, preserved a faithful service to some intention and emerged from human hands as living testimony of human aspirations.

Therefore, in this period of skyscrapers, commercial hotch-potch and jig-saw puzzles, it may come as a surprise to the average man that even in the art of architectural painting—for this is the best term that can apply to mural decoration—the first consideration of the artist is not merely the exploitation of his own personal emotion, nor the bald attempt to paint a picture or transcribe an idea, but that the architectural decoration itself should bear some coherent relationship



*Sketch shewing position of decorations in the
octagonal pendentives.*



THE FIRST LANDING.

with the building, and that it is in fact entirely upon the degree in which it fulfils this end that the merits of architectural painting must be judged.

And again, it may not be commonly understood that in the undertaking of such tasks the elements of the craft have for the greater part to be re-learned, owing to those industrial changes which have carried the materials from the

workshop into the hands of the manufacturers to be 'specialised' into productions of industry; until the more mechanical, scientific—and yet all-important—branches of the craft have come to be regarded by the artists themselves as out of their province, and the recipes and traditions of the old workshops obscured. Yet in every true artist can be marked not only that instinctive recognition of essentials, whatever be the way his individual fancy may guide the tools of his craft, but the impulse enforced by the very nature of genius to serve some end to the best of his ability, *con amore* as we say: so that in these times when art has become so greatly severed from its alliance with workmanship, resolved into mere æsthetic indulgence (often neurotic drivelling) he will be impelled to those ideals of the Renaissance workshop painter who perhaps preferred to call himself a workman first and painter next. Just such an architectural painter is Frank Brangwyn.

Mr.
Brangwyn's
Decorations
for the
Missouri State
Capitol

Mr. Brangwyn commenced his career as decorator at that period which had already seen the decay of the Watts decoration in the Lincoln's Inn Fields, and the Ford Madox Brown and Rossetti failures—so enthusiastically yet so unskilfully treated as to see the paintings completely effaced a few years after execution; and at once grasping the fact that, as in the building of a wall, some understanding is necessitated of the nature of bricks and mortar and laws of construction (obvious to most bricklayers), so the artist must reinforce himself with such knowledge as was held by the Renaissance artists,



Superseded studies for a figure in THE BRIDGEBUILDERS.



First sketch (in black and white chalks) for THE HOMEBUILDERS.

and discard haphazard and unscientific methods. Therefore we may say from the beginning Mr. Brangwyn has unceasingly experimented in various media, not only with the native impulse of the *artist* but also with the perspicacity of a man of common sense who appreciates that changes in methods of construction, and the altered and varying conditions of life, will involve occasional adjustments or adaptations both of materials and technique (a fact which is too frequently forgotten by those who adhere blindly to tradition).

The time has passed long since when buildings demonstrated some final achievement of a slow, patient and gradual process, when years elapsed between the laying of the foundation and the placing of the last coping-stone; when



Superseded study for figures in THE HOMEBUILDERS.



THE HOMEBUILDERS.

the plaster of the walls was completely in condition before the decoration was thought of, and it was a more reliable method to paint direct on the walls themselves. But where, as in the stress of modern life, there is insistent demand for immediate results, it is imperative that some method be used to ensure this end with success. In this way Mr. Brangwyn has come to adopt more usually the media of tempera and oil painting done on canvas, as

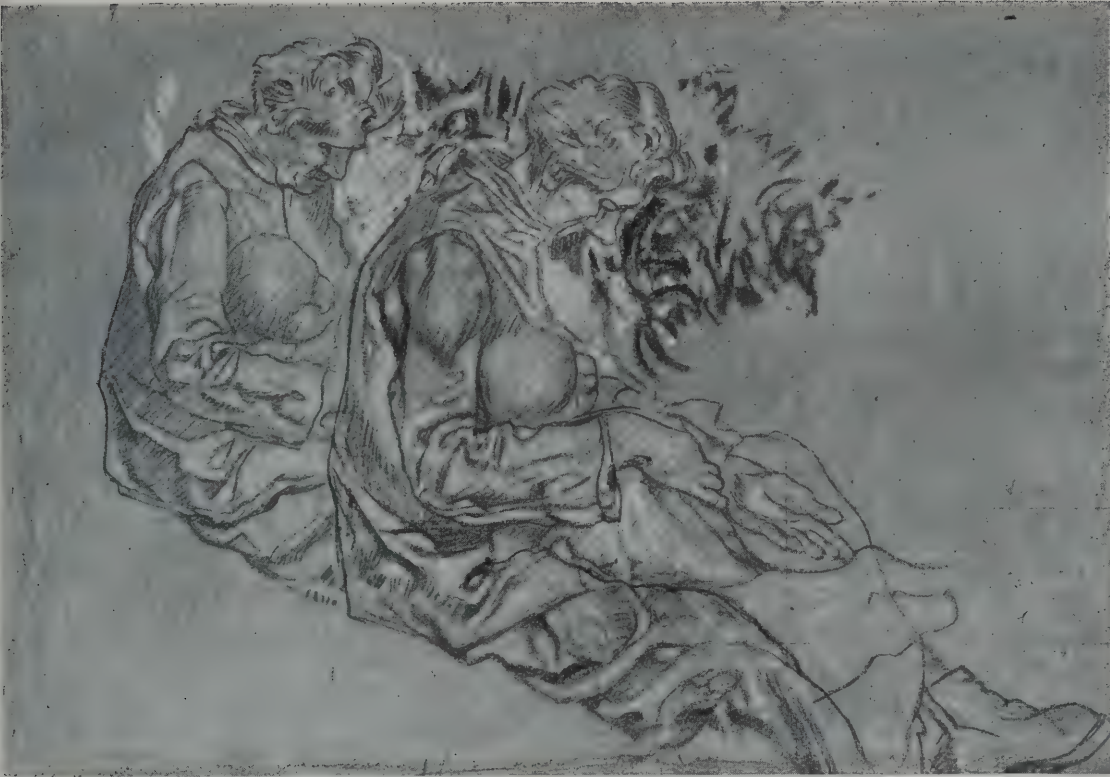
*Mr.
Brangwyn's
Decorations
for the
Missouri State
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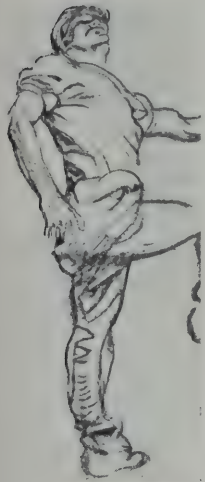
THE PIONEERS.

used by such Italian masters as Titian and Veronese, and by the later French painters, which in his workshop studio is cut to measurement, and prepared with methods similar to those employed by the old masters before canvases were transferred from warehouses along with pots of paint and varnish. These last decorations of Mr. Brangwyn for the upper rotunda of the Missouri

Mr.
Brangwyn's
Decorations
for the
Missouri State
Capitol.



Superseded studies for a figure in THE HOMEBUILDERS.



*Superseded study for a
figure in THE
BRIDGEBUILDERS.*

State Capitol, Jefferson city, are executed in oil on canvas prepared with plaster priming, which being absorbent produces the matt effect of tempera—a suitable technique for the dry, clean climate for which these works are designated. The general scheme of this particular portion of the building, designed by Messrs. Tracy and Swartwout, is in quiet, neutral greys—a combination of marble and stone relieved by gilded iron-work, a symphony of colour which Mr. Brangwyn has carried on throughout his decoration, in which the various incidents relative to the history of Missouri are keyed consistently in quiet, restrained harmonies peculiar to the atmospheric effect of early dawn.

It would be too long a story to relate the problems a task of this kind entails, facing the industrial disorganisation consequent on post-war conditions, which in the first place necessitated the speeding of special agents *en tour* in Belgium and Germany searching for canvas of dimensions sufficient to

Mr.
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allow figures eighteen feet high to be placed in a panel forty feet by thirty-six without a joint ; or the process of priming—seldom undertaken nowadays by any modern painter—which can be realised alone by those few privileged individuals who have seen the array of scaffolding, pulleys, and workmen engineering the ropes in which each canvas, being primed back and front, would from time to time roll up and turn over several times and, you may be assured, occasion during the process—a considerable amount of word-painting !

Mr. Brangwyn's method is to prepare innumerable studies—sometimes as many as twenty for a single figure—in a variety of positions, a fact which we trust may discourage some young artists from straying into paths of laxity and disguising their skilful evasions of work with the misnomer 'unsophisticated spontaneity.' All Mr. Brangwyn's productions are the result of compositions finally conceived from jottings and sketches done on scraps of paper and envelopes—thought out overnight, in which the entire scheme has been approached from every point of view, and many dozen studies are thrown aside before final selection, whatever merit they themselves possess as such, which the accompanying illustrations, many of them rejected for the final design, will testify.

Mr. Brangwyn's studio is not, as might be expected, bustling with



Superseded studies for a figure in THE PIONEERS (left), THE HOMEBUILDERS (centre), and THE BRIDGEBUILDERS (right).

Mr.
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THE BRIDGEBUILDERS.

assistants as in the days of the mediæval craftsman. For besides the release from the workshop of the rudimentary work incidental to the craft, the art of painting itself has undergone considerable change, not the least being the significance now placed upon the individual speech of the artist himself. What meant at one time the carrying on of a tradition, with perhaps some slight innovation which did not fundamentally change the basis of the

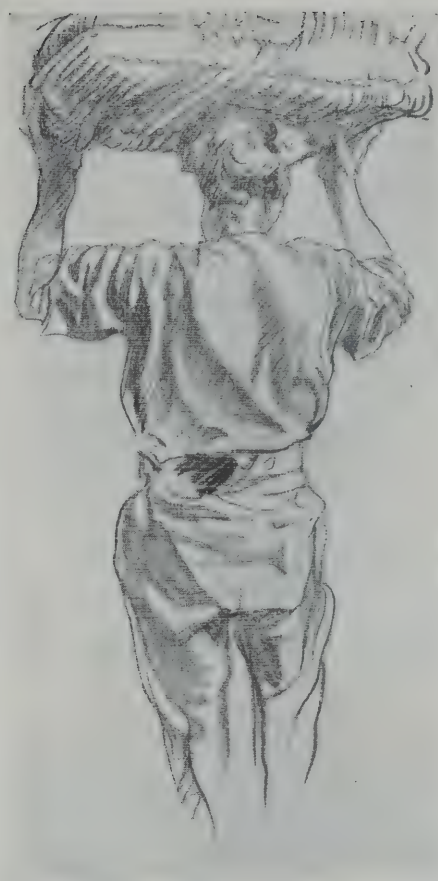
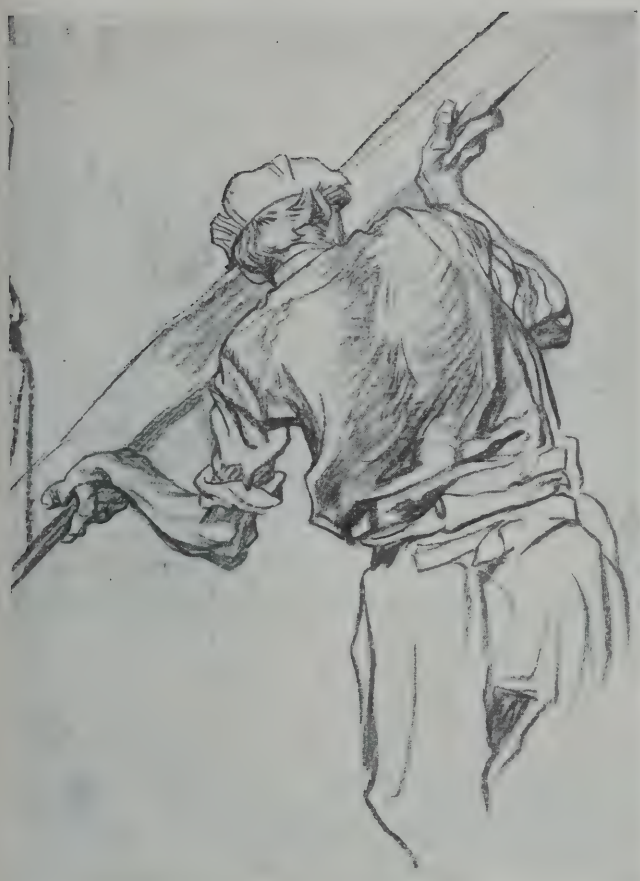
Mr.
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Superseded studies for a figure in THE PIONEERS (left) and THE BRIDGEBUILDERS (right).

tradition itself, now involves a change often in the very essence of the technique, or the selection of certain values as dictated arbitrarily by the temperament of the artist, and often impossible to convey or to foreshadow. In approaching Mr. Brangwyn's scheme of decoration we may wonder what magic combines to constitute the rhythmic sense of values in which masses, line and colour, falling into place in unquestionable inter-relationship with the building, procure that general, all-pervading harmony; and upon analysis would discover it in that selection and arrangement which primarily preserves in an individual way what is in concord with the features of the building, and which perpetuates and emphasises the dominant principle of that part utilized for decoration.

In this sequence of paintings, therefore, the gorgeous colouring of which cannot here be fully appreciated, we see how each particular composition is carefully planned to convey a sense of uniformity, and that the outstanding



Mr.
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Decorations
for the
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Superseded studies for a figure in THE HOMEBUILDERS (left) and THE BRIDGEBUILDERS (right).

features are co-ordinated in such a way that the pictures—rather than impress us as separate, detached fragments—are part of an entire procession ; and the lines of the horizon, the clouds—though broken and interspersed and vibrant with atmosphere—in encircling the dome obey a subtle law, almost, it would be found, of mathematical exactitude, which helps to harmonise and accentuate the circular formation of the dome itself whose characteristics are thus retained,—neither distorted nor destroyed.

Again we see it is by a certain disposition of masses, where sunlight and shadow are engaged to yield pleasant and significant shapes, that is eliminated and obscured that undue accent of realism which might offer obtrusion beyond a specified sphere of service, even at what would be to some the cost of truth—a relative term at any time. Mr. Brangwyn's mural painting has in it the elements of pattern, frequently reminiscent of tapestry ; always a happy diffusion of interest and marvellous blending of colour, where

Mr.
Brangwyn's
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for the
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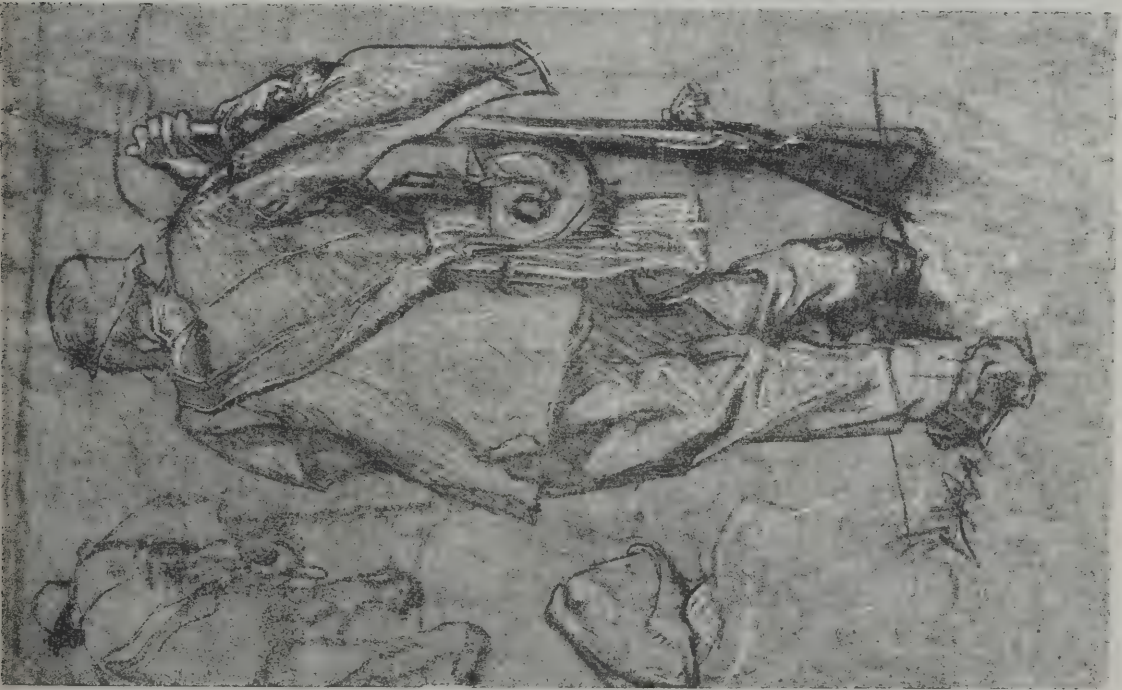
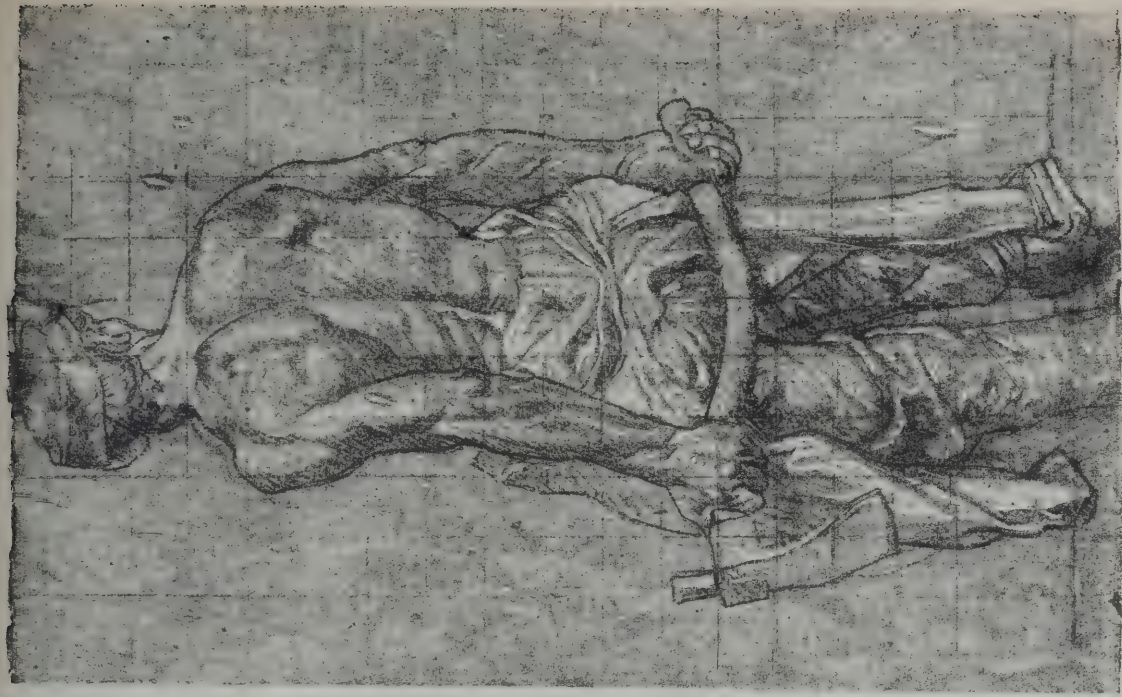
nothing tends to disturb an essential repose.

The eye of the dome, which is always a problem to overcome, is painted in monochromes of gold, grey and blue, kept appropriately unobstrusive and decorated with four allegorical figures representative of Education, Navigation, Science and Agriculture, consistent with the four groups of industry which hold office in the State Capitol Building. These groups, harmonised with the diagonal lines forming a triangle, are bound together with a circle of grey on which symbols of the Zodiac are painted in blue and surmounted by a sky bespangled with stars. The figures are seated with children about them explaining the marvels of the universe. What better crown to complete the work of the supreme artist, who with his magic brush releases a thousand joys which, in the words of another great master, Anatole France, 'are the ransom of sensuous beings, prone to find their delight in the shapes and colours of things'?



Superseded study for a figure in

THE PIONEERS.



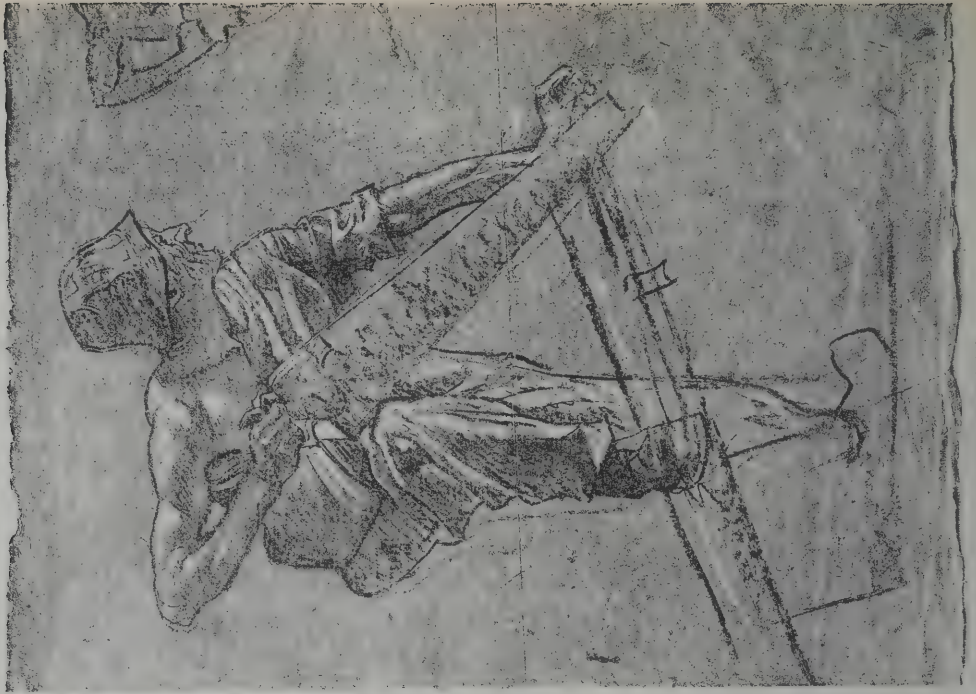
PRELIMINARY STUDIES FOR FIGURE IN THE HOMEBUILDERS.



PRELIMINARY STUDY FOR FIGURES IN *THE FIRST LANDING*.



PRELIMINARY STUDY FOR FIGURES IN *THE FIRST LANDING*.



PRELIMINARY STUDIES FOR A FIGURE IN *THE HOMEBUILDERS*.

A SCHOOL OF CRAFTSMANSHIP.

By HOWARD ROBERTSON.

THE work of most of the best architects in England to-day was recently collected in photograph and model, and bravely displayed in the apartments of Grosvenor House, inviting public scrutiny, approval, and criticism. The Architecture Club, which was responsible for this exhibition, has amongst its members and 'guests' a comparatively small but select group of architects. It is safe to assume that these architects represent very fairly the best talent which the profession has to offer, and it is therefore fair also to assume that the work displayed conveys an accurate idea of the measure of achievement of English architecture at the present day. How this achievement ranks is being determined by the consensus of professional and lay criticism. If approval is ultimately bestowed, it will constitute an incentive to further effort in the ceaseless struggle for perfection; if on the other hand there are big disappointments, the causes of failure should be examined, though the resulting conclusions will always be open to argument and difference of opinion.

It is difficult to judge fairly the trend of the period in which one lives and moves, but looking back upon the Architecture Club Exhibition one has a very definite feeling that English architecture of domestic buildings is worthy of its fine past tradition, though unfettered by respect and love of it, while, as regards the design of big buildings, architects are too often ignorant of principles, and are toying foolishly with misapplied elements borrowed from a Classic tradition in which these elements had a totally different function. In addition there remains a clear impression of a few buildings in which the architect has shown a real greatness of conception, and allowed the building to be degraded by commonplace and poorly designed detail.

The Press appreciations of the Exhibition, written by some of our most reputed critics, indirectly betrayed a feeling of uneasiness. It is pitiful to find our most recent big architectural achievements being repeatedly and unfavourably compared with the Bush Building in Kingsway. This latter building has indeed many qualities, but in the United States it would probably have caused very little of a flutter in architectural circles. As a contribution

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ship*

to modern business architecture it does not mark an advance. And as piece of civic design its huge front to Kingsway constitutes a breach of architectural manners. There are, however, many signs of improvement, and there is justification for believing that improved methods of architectural training are going to result in architects being able to handle big problems with the confidence that is based on a knowledge of principles. Design must be taught in architecture as in music or painting.

A forerunner of a generally higher standard of design is the increasing skill with which planning problems are being dealt with. The technical press is nearly every week publishing work in which an astonishingly good level of fine planning is becoming the rule rather than the exception. That the detail of the elevations is sometimes as bad as the plans are good shows the gaps in the equipment of the designer, whose ignorance is combined with poverty of selection and invention. Many recent cinema designs are an illustration of this weakness. Such bad detail constitutes a very serious menace. An atrociously designed and detailed elevation has an adverse effect on the public taste. One bad building may nullify many individual efforts to improve the standing of architecture and architects; and, in addition, it is bound to have a cumulative deteriorating action on the operatives who carry out the work.

The workman does, or should, consider the architect to be an artist in design. If, therefore, he is set to execute the carving, on the façade of a department store, of an oval panel (containing nothing) surmounted with a cherub's (or lion's) head, and garlanded with ribbons (or laurel leaves,) he should leave his work with the firm conviction that the ornament which he has faithfully copied from the model is both beautiful and appropriate. And if the lion's head has a bronze ring in its mouth, there must be reason and beauty in that too. How, it may be asked, is the spirit of craftsmanship to be kept alive, or revived, when modern conditions are all against it? Is it possible for, say, the stone carver again to be encouraged to carry out the actual details of a piece of ornament, of which only the general mass and character are determined by the architect? Would it not be possible to have once more in detail design that 'diversity in monotony' which gives surprise and delight instead of weariness?

In domestic work it is possible to find the same design carried out by two different builders with very dissimilar results. In the one case the foreman

may have worked under good architects, and his natural instinct for what is good (such instincts still exist !) has been fostered by the execution of pleasantly conceived design. Such a man will contrive to give a detail finish to a cottage which will have quite a different character from that bestowed by a 'jerry' builder following a similar specification. Every architect knows by experience how the execution of his design is assisted when it is entrusted to 'those people who do a lot of my work.' It is justifiable therefore to believe that in domestic work particularly the craftsmanship instinct is still alive, and that in addition many men, e.g. the woodcarvers in the employ of some of the best contractors, are real artists capable of fine interpretation of the spirit of the design, if not of original design itself. If such a spirit could be developed in all the operatives, at least in the skilled men who are working on big buildings, perhaps we would see, little by little, the return of a real pleasure instead of the presence of a real disgust at the existence of pallid architectural ornament, and grace and beauty would replace a sterile and mechanical efficiency.

*A School of
Craftsman-
ship*

The architect has the remedy for improving his own knowledge and for cultivating his sense of beauty. Very large schools of architecture exist, and it is the responsibility of the profession to make certain that education is properly given, that it attains its goal, and that it imparts training which, instead of being stereotyped, fosters freshness and vitality. It is now open to the building trade, by similar means, to raise its operatives to the rank of artists, subordinate by necessity, but capable of design and with trained knowledge of its fundamentals. The establishment of a School of Builders would permit of an education which would impart that knowledge and appreciation which makes for a pride and interest in one's work that can never be attained otherwise in this age of machine-like repetition. The memory of all that is charming in traditional work could be kept alive, and the fine building of the past could be studied with the idea of creating fine traditions in the future. The possibilities of study in common, and of interchange of ideas with architects in office and school, are unlimited ; and mutual understanding and organisation would be possible towards that common goal at which the Architecture Club is now so laudably aiming, and which can only be reached by the united effort of *all* those concerned with building—in whatever capacity.

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[The first half of this symposium on architecture, containing Mr. Mullgardt's and Sir Edwin Lutyens' contributions, appeared in our May issue.—EDITOR.]

III. MR. JUSTICE FERRERS.

TO add to the beauty of the earth and to increase the happiness of human kind is the common object of all the Fine Arts : each has its contribution to make ; but of them all the most munificent is architecture. This is a proposition which may be disputed ; but it can also be defended, and defended with effect. In the first place, architecture is indispensable. No such claim can be made for any other of the sisterhood of the arts. A picture is a pretty thing to hang upon the wall ; but there must first be the wall, and then the picture. Chamber music is an elegant diversion ; but the chamber comes before the music. Shakespeare is a great poet, but Shakespeare's first employment was to build himself the Globe Theatre upon Bankside ; and his final aim was to build New Place in Stratford-upon-Avon, and to live there. A man can live without painting or playing the fiddle, but he cannot live without a house. He is not under any compulsion to build the lofty rhyme ; but he is absolutely obliged to erect the humble cot. The world can exist without the poet, the painter and the musician ; but the world would be a cold and comfortless place of residence without the architect.

The other arts have recognised the pre-eminence of the architect. The painter dreams of the ' four great walls, meted by the angel's wand, for Leonard, Raphael, Angelo and me.' The poet dreams of ' cloud-capped towers and gorgeous palaces ' ; and to put his dream into words he borrows from architecture even the technical terms of his art. He works in *stanzas*, and in plain English a *stanza* is nothing more or less than a room. The common people, though they may not be fully aware of their subjection, are none the less under the sway of the architect. The influence of the other masters they may escape, but not the influence of the architect. The man in the street may never enter the National Gallery, but he cannot avert his gaze for ever from the exterior of that remarkable edifice. The driver

of the omnibus may not be aware that the genius of Sir William Richmond has embellished the dome of Saint Paul's Cathedral with some specimens of the British genius for ornamental brushwork ; but he can hardly fail to observe that at the top of Ludgate Hill there stands a block of masonry. Those who have no taste for music may live in Kensington and never enter the Albert Hall ; but no man can pass that way without being moved as near to tears as his temperament may incline him when he thinks of that great and good man, the Prince Consort, and contemplates the Albert Memorial.

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Of all the arts, there is none therefore which better deserves the gratitude of the nation and the attentive solicitude of the statesman than the art of architecture. Has this art been used according to its deserts ? The answer (in Parliamentary language) is in the negative. A simple experiment will serve to show the undeserved oblivion which is the meed of the great architect. Let a man say, without preface, ' Jones is one of the greatest Englishman who ever lived.' It will certainly be supposed that such a man is attempting to be funny. In point of fact he would simply be stating a simple matter of history. Inigo Jones *is* one of the greatest Englishmen who ever lived. He has created a work of art which has been seen by thousands who never saw a Gainsborough or a Reynolds, and which has had its effect upon the æsthetic sense of many who would never have brought themselves under the influence of Milton or of Shakespeare.

In the estimation of the artist and in the estimation of the man of business alike, architecture has an indefeasible claim to attention and honour. What, then, can the Nation do to raise the standard of architecture and to improve the standing of the architect ? To this question there are three answers which are obvious ; and all three answers are wrong. The first is, ' Establish and endow educational institutions to teach architecture.' This is a proposal which appeals to the munificent millionaire ; but it will never do. The munificent millionaire must learn that the creative artist is seldom born, but he is simply never made. Schools can teach the science of construction, and the science of construction is a very useful thing. But it is science and not art ; it is construction and not architecture. Our University can give an M.A. degree. But it cannot give an imagination, even in the least degree. The imagination is a creative faculty, and the creative faculties are in the gift of the Creator only.

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An University would fulfil an useful function if it were content to teach what can be taught, and to stop there. An Academy would deserve well of the Nation if it would be content to detect and distinguish with a title of honour the God-sent gift of imagination in whomsoever it may be found. But it unfortunately happens that both Universities and Academies often exceed the lawful limits within which there is a useful work for them to do. Universities do not, perhaps, profess to teach the whole of art. But they are popularly supposed to do so ; and the patron of the arts who intends to build is apt to suppose that the man who has graduated in arts with the highest academical honours is an artist of the highest eminence. The patron of the arts therefore patronises the graduate in arts. The man who has not graduated at any University may have received from the Creator ten talents of imagination where the graduate has but one. But without a patron the architect cannot set forth the art that is in him. His ten talents are wrapped in the napkin of lack-of-opportunity. The man of but one talent is made the ruler over ten cities. He puts up many lofty piles of masonry. He has opportunity ; and because he has opportunity he is hailed and belauded by the popular press. The public believes what it reads in the popular press, and a new great genius bursts into a blaze of glory like a new brand of whisky on a sky-sign. There are the uses of advertisement, and for the purposes of advertisement art is prostituted, and the Press is the pander.

A second proposal which enjoys some favour is the endowment of the travelling scholarship. Nothing could sound more plausible. Let the young artist enjoy his *wanderjahr*. Let him study Saint Mark and Saint Sophia ; let him kindle his fancy at the Alhambra and the Taj Mahal : then let him return, and erect his own cathedral. The thing looks well, but it does not always work. It is not the method of Nature, and it is not the method by which great men have been made. The lilies of the field do not travel. They just grow. They grow out of the soil and they grow just exactly right. Wren did not travel. He was never south of Paris ; and he never went so far south as Paris until he had great work already done. There is nothing ugly in the things that grow. The ugly things are the things that are made ; and the ugliest things of all have been made by the men who have travelled. Such things are the mongrel progeny of an immature imagination fecundated by an untimely and unwholesome intercourse with fascinating, but foreign, ideals.

The third method in common use is the method of public competition—another of those expedients of which every one would approve had it never been put to the proof. As a matter of fact, it is a way which has already been frequently taken, and those who have taken it have frequently come to grief. In a public competition the design which wins is not necessarily the best design. It is the design which is best presented. Few people possess the peculiar faculty of knowing by the look of the score what the sound of a symphony will be like. Almost equally rare is the faculty of visualising the completed building from a study of the plans. Upon a jury there may be one or two who have this faculty. But there are sure to be many who have the much commoner faculty of knowing that the documents are correctly drawn, and the pounds, shillings and pence accurately summed. Competition has not proved itself a successful method of selecting a design. Be the reason what it may, the result is certain. A jury is rarely right. By good fortune or the grace of God, a single man may select a great architect, as King Charles selected Inigo Jones. One man may sometimes be lucky ; but twelve men, never. The fact is that this problem has been attacked from the wrong direction.

A great building is the product of two factors. There must be a man to draw the designs. But beside him there must be another man to draw the cheques. There must be an artist. But there must also be what for want of a better name must be called the patron. Now heretofore all the educational effort has impinged upon the artist. His brain has been crammed with more facts than it can digest. His ambition has been excited by the unwholesome stimulant of pecuniary reward. Much has been done for the artist ; but what of the patron ? For the student of architecture there is the *Ecole des Beaux-Arts*. But what University offers a course for the munificent millionaire ? Where can the man who has made money graduate in the exacting art of laying it out again ? Who will undertake to teach the patron how to choose his architect, and how to leave in his hands those things with which no man should presume to meddle except only the begetter ? Such a course, if it were well done, would not want for students. Many people want to know what is admirable in architecture. They study the *Stones of Venice*. They may be seen exploring nook upon nook with a pocket edition of Ruskin in their hands. They may not be working on judicious lines. But they are actuated by a laudable ambition. A man will never make a

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culinary artist if he needs a cookery book to tell him that ginger is hot in the mouth. But while he may never make a good cook he may yet learn to be a competent host. If he has no taste of his own then he will never acquire one by reading Mrs. Beeton's admirable manual. But there is one thing he can learn. He can learn what is liked by those more fortunate people who taste with their tongues, and not with their ears or with their eyes ; who like what their own palates approve, and who do not pretend to like what they have heard others praise, and what they have seen praised by the daily papers.

The patron of architecture is in the position of a host. He may pray for his Cathedral. Those who come to worship are his guests. He himself may be unable to discriminate between a great cathedral and one of Brother Pugin's masterpieces. But he can learn that those who know admire the one and not the other. And if he wishes his guests to be grateful, he can learn to provide them with what they require as well as the man who privately prefers tripe and onions can learn to order a good dinner. What should be the curriculum of the proposed course for munificent millionaire it is for those who know to say. But it seems not impossible that by such means as this a sound tradition could be fostered and maintained ; that buildings might begin to arise which would seem to be native to their environment and which would promise to fulfil their function faithfully and without ostentation ; that ultimately beautiful objects would become so familiar that the public taste would instinctively demand what is good and indignantly reject what is bad ; and that by this means in course of time the greatest of all the arts might come to occupy the place of honour which is rightfully her own.

CRITICAL REVIEWS.

ARCHITECTURE AT THE ROYAL ACADEMY.

NEARLY every critique of an Academy Exhibition—that is if it be written by an architect—contains a reference to architecture as the ‘Mistress Art.’ ‘Mistress over whom or what and by whose authority?’ one may well ask. Is she the complete mistress over painting and sculpture? People do an ill service to architecture who make such an impossible claim on its behalf. The visual arts are concerned with the whole of visible beauty, of which architecture is only a part, and painting and sculpture, which are the subordinate representational arts, have as their subject the whole of visible beauty, not merely that part of visible beauty which happens to be architectural. It may be admitted that a certain kind of painting and of sculpture is placed in relation to a building and must therefore recognise such restraints and conventions as its peculiar situation imposes upon it. This is decorative painting and sculpture, and it is in some respects the highest and most mature stage of the representational arts. The necessary restraints and conventions, however, chiefly concern the *form* of art and do not necessarily bring the *subjects* of decorative painting and sculpture into the dominion of architecture. These subjects deal for the most part with human beings, and in the case of painting the human beings are often set in a natural environment where architecture is either wholly absent or occupies a very subordinate position. Part of the importance and dignity of a mural painting may depend upon its architectural setting, and it may owe some of its finest pictorial qualities to the very fact that the artist has been obliged to avoid the triviality and restlessness which are obviously out of keeping with the spirit of a picture destined to be not only public and prominent, but also permanent. But the most exalted respect for architecture will not enable anyone to acquire fame as a painter of human beings unless he has a passionate admiration for, and has made a lifelong study of, the beauty appertaining to human beings, and the art which concerns itself with such beauty is prior and superior to architecture.

The advantage which architecture undoubtedly has over painting and sculpture lies in its more obvious utility and in the overwhelming necessity

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of its products. Moreover, it constitutes part of three-dimensional beauty and, unlike painting and sculpture, it is not a representation of anything else, but has complete formal independence. And in so far as painting has architecture for its subject (and a considerable percentage of the pictures in the Academy, even outside the room devoted to architecture, are nothing else but illustrations of buildings and owe their chief merit to the virtues of such buildings) they are entirely subservient to architecture and should be subject to architectural criticism of the most exacting kind. We are entitled to inquire whether the subjects are well chosen, and whether the practice of our own art is likely to be improved by the portrayal of the scenes in question; and we should jealously resist any attempt on the part of painters to take charge of architecture. There is occasionally evidence of such an attempt when by tricks of representation a painter tries to convince us that an obviously ugly building is really beautiful. But if he can fool us into believing that an ugly building has pictorial merit, why should we trouble to design beautiful buildings, for buildings must always ultimately be judged by their appearance in perspective, when they are seen in relation to their environment? Every time a painter sets brush to canvas with the intention of introducing into a picture, for whatsoever purpose, any building or part of a building, the architectural critic should be ready to pounce down upon him and say, 'Take care what you are doing. You are making an architectural statement, a statement which should have some cultural value. It is not my special business to interfere if you fail in the technical craft of painting, when this craft is exercised in the portrayal of human beings or the aspects of Nature, but I must protest if you corrupt and vulgarise architecture.' It must be acknowledged, however, that architects are under a great obligation to painters for helping to make famous the most superb works of architectural genius. Painters have been especially active in familiarising to the British public the beauties of Italian cities. Thanks to their efforts, there must be few Englishmen who are not now familiar with the appearance of the Grand Canal at Venice. But, alas, not a single painter of repute has ever painted Regent Street, and now it is too late. That is a sin of omission for which painters are much to blame.

Among the exhibits at the Academy are to be found a number of charming architectural studies by painters. I may mention a delightful sketch entitled *Collioure*, by Mr. A. E. Haswell Miller, in which masses of buildings with

red roofs are contrasted with green earth and blue sky. It is noticeable that painters nearly always show their appreciation of architectural values by choosing scenes in which buildings are arranged either in continuous formation, or at least *en masse*, so that there is a simple contrast between architecture and the other features which may comprise a landscape. It is extremely improbable that any great painter will ever be tempted to depict the type of garden suburb in which the buildings are all detached or semi-detached. Mr. Warwick Goble's *Dinan* is an example of an architectural subject extremely well chosen. *Old Houses, Hesdin*, by Mr. Lee-Hankey, is also a clever study of street architecture. Among other pictures which bear witness to the degree in which painters are inspired by architectural subjects are Miss Margaret F. Heaven's *Roman Baths, Bath*; Mr. Henry Rushbury's *Piazza of St. Peter's, Rome*; Mr. W. Dacres Adams' *Christ Church College, Oxford*; Mr. Sidney D. Moss's *The Hub of the City*, a delightful study of the Exchange and Bank of England which has especial value in that the scene is about to undergo a necessary but unwelcome change, and Mr. Algernon Newton's *Devonshire House*, which also has a pathetic interest.

While architects, however, may animadvert upon the architectural subjects which painters may choose or not choose to paint, they cannot claim special jurisdiction over the innumerable pictures which are neither intended to be mural decorations nor have anything to do with architecture at all. For instance a picture of a lady in a scarlet dress, in so far as it is not merely a realistic portrait, has significance as a representation of a particular human type arrayed in a particular manner. In criticising such a picture one would pass judgment upon this human type and upon the dress as well. In this connection it may be said that the intervention of a critic from *The Tailor and Cutter* is cordially to be welcomed. I hope that a professional critic of clothes will be encouraged to visit all future Academy Exhibitions, and that he will express his views with vigour and self-confidence, for Dress is one of the major arts, and to a considerable extent it has a formative influence upon painting and sculpture. There is also room for a critic of human physiognomy who will pronounce judgment upon the vulgar and unrepresentative human types with which some sculptors are allowed to desecrate our war memorials. In sculpture, mechanical dexterity and a superficial knowledge of anatomy will not compensate for a total absence of taste or of an ability either to choose

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or appreciate the best human models. Painting and sculpture owe deference to the art of the cultivation of human beauty and manners and dress, while in some important respects they may be subordinate to architecture as well, but architecture is not the *sole* mistress of painting and sculpture, and never has been considered so except in Mediæval times when all the arts were drawn into the service of the church, and we are presented with a spectacle of an enormous over-decorated fane, and huddled round it a group of mean cottages, whose inhabitants had sacrificed their well-being to enrich the cathedral. Architecture as the Mistress Art is an idolatrous conception. In ancient Greece human beauty was valued above everything else, and owing to this impulse of race cultivation sculpture gradually emancipated itself from the Egyptian tradition (according to which the picture of the human body was conventionalised to form a purely decorative pattern) and independently of its relation to architecture was used to interpret and exalt the human form. The sculptures of the Parthenon are complete and perfect figures, not simplified or conventionalised in any important respect, although admirably arranged in an architectural setting, while a statue such as the Venus of Milo is not even remotely connected with architecture. And architecture itself, when described as the Mistress Art, loses the popularity it would immediately gain if it in its turn were recognised to be subordinate to the arts which are concerned with the cultivation of human beauty and manners.

An interesting problem concerning the relation between architecture and painting arises when an attempt is made to determine the conventions which should govern architectural draughtmanship. And here it may be suggested that architecture has not altogether been the gainer by the proximity of the architectural room to the other galleries at the Academy. Standards applicable to oil-painting are gradually being applied to architectural drawings, with injurious results. A building has certain outlines and formal divisions, and these are the important elements to be depicted, not evanescent effects of light or atmosphere. Several types of drawings are to be seen. Mr. Cyril Farey's renderings have the true architectural character in that they harmoniously combine accuracy and realism in the representation of buildings with a sufficient degree of conventionality in the portrayal of natural features, which are never allowed to monopolise an undue share of the interest of the design. In fact his perspectives are windows through which one looks at

architectural designs without having one's attention distracted by tricks of draughtsmanship. Mr. Walcot's well-known manner is more suited to the imaginative study of structures familiar to us than to the utilitarian purpose of an architectural drawing, which exists mainly to inform a client what a new building will actually look like. Mr. Hepworth shows some delightful drawings, the most pleasing being perhaps the bird's-eye view of the design by Mr. Harding Thompson and himself for the Ramsgate sea front. As the principal new buildings will subsequently be criticised in detail in the pages of this journal it will suffice if I make a passing reference to a few of the more striking designs here exhibited. Sir Edwin Lutyens' Offices for the Anglo-Persian Oil Company were naturally the subject of much comment, and Messrs. E. T. & E. S. Hall's Regent Street front for Messrs. Liberty's also bears witness to the modern commercial standard in architecture. Sir Aston Webb shows a charming design for the Textile Trades War Memorial and also a Gothic Wesley Hostel to be erected in Jesus Lane, Cambridge. Messrs. Wallis, Gilbert & Partners' *Ink Factory, Middlesex*, is an ambitious design which has a broad scale and preserves the character of a factory in a praiseworthy manner. Of the smaller buildings Mr. Cowles-Voysey's Children's House, Eagling Road, Bow, is a particularly good example, while Mr. C. Evelyn Simmons' house at Hampstead marks a new orientation in the architecture of the Garden Suburb. This house has the air of urbanity, and is one more proof that the formal 'Georgian' style is by no means exhausted. The same architect's design for alterations and additions to *Cedar Lawn* shows how an eighteenth century house can be enlarged and adapted to the purposes of a modern hospital without losing any of its original charm.

Few plans are here shown, but the general impression one brings away from the Exhibition is of the excellence of the draughtsmanship. If such refinement and elaboration is necessary, however, to good architecture, what would have happened if some of the great masters had to compete for a place in the Academy under modern conditions? Poor Sir Christopher Wren! He would not have had a chance at all.

A. TRYSTAN EDWARDS.

LITERATURE.

¶ VILLAS OF FLORENCE AND TUSCANY.

THIS book¹ is the record of an examination of some of the less known but none the less remarkable country villas around Florence and Siena, an examination undertaken from a love of their beauty, and with the object of making them better known to architects and an architecture-loving public. Three hundred delightful photographs accompany the general introduction to the subject and the detailed description of some twenty-five villas, and it will therefore be seen that the views are sufficient in number for the reader to gain an intelligent understanding of the whole building, by means of which his appreciation of its features is very much increased. Indeed the author's aim is very definitely to give some insight into the manner of life which produced these buildings and the purpose for which they were raised, rather than to set forth a table of archæological facts.

Certainly these Tuscan villas, unpretentious as many of them are, possess an extraordinary appeal to the architect, a fact which should not be surprising since they were the product of a land from which sprung our most cherished architectural traditions. One can see the hand of many a famous architect of the Renaissance in the consummate skill with which these quiet and dignified façades, these restful spacious courts and cool loggias, have been designed, and yet the eye is perhaps most delighted with a stretch of white plastered wall—overhung by wide eaves, and pierced at random by windows, barred with wrought-iron—its clear sunlit surface rising above a formal garden of box-bordered flowers, or framed by the deep shadows of the cypress grove. The author has been quick to see the importance of the garden in the whole architectural treatment, and he has devoted a large number of photographs to such parterres, walls, avenues, etc., which have either survived the fateful 'English' fashion, or show evidence of intelligent restoration. The views of gardens will commend themselves especially to all who welcome the re-introduction of sane architectural planning about the house.

It is wonderful how, in the simplest assemblage of building, the most recondite architectural features may appear only to add grace and beauty to

¹ VILLAS OF FLORENCE AND TUSCANY. By Harold Donaldson Eberlein. Ill.; pp. 412. Philadelphia: J. B. Lippincott Company and The Architectural Record Company, New York, 1922. Three guineas.

the scene. Some of the examples shown are of fully developed architectural treatment, and are arrayed in all the panoply of classical pediments and porticoes. But the most instructive are those in which architecture has seemed to send but a single messenger to a house otherwise unadorned, to redeem it from the commonplace and to fill the spectator with pleasure. The late exhibition of architecture at Grosvenor House had many examples, in our modern renaissance of domestic building, which showed the influence of just such masterpieces as this book illustrates. No harm, but much good can come from the study of these villas, whose designers knew so well where to add the gracious and imaginative touch to a quiet, and, in the main, utilitarian composition.

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WALTER H. GODFREY.

NEW FURNITURE FOR OLD.

AT the time of writing, antique furniture is somewhat under a cloud of expert witnesses : and there emerges from a recent furniture dispute the interesting facts that some dealers are honest, and some connoisseurs may be mistaken. But the referee's decision in the matter between Mr. Shrager and Messrs. Dighton & Lawrence does not alter the persisting and dismal truth that many other dealers are dishonest, or honestly mistaken, and that many collectors believe that they know more than they do. For these last Mr. Symonds' book¹ is of the highest value. He himself is a collector who has gathered together a really imposing body of information from his practical experience in the choice of old furniture, and, as already suggested, if he has laid especial stress upon the detection of forgeries there is ample need for it.

At the present time there is a widespread fashion for walnut wood and lacquer furniture : and, to be generous, I should say that sixty per cent. of the people who buy do so because they really find it beautiful and like it and want it. Mr. Symonds admirably explains the beauties and gives a clear history of the development of these sorts of furniture. He makes an interesting point by showing how incised lacquer screens from the East were made up into cabinets in England : the incomplete designs often give this fact away.

¹ OLD ENGLISH WALNUT AND LACQUER FURNITURE. By R. W. Symonds, with a Foreword by Percival D. Griffiths. Ill.; pp. 176. Lond.: Herbert Jenkins, 1923. Twenty-five shillings.

Critical Reviews But the work was carried out very often in the late seventeenth century, though no doubt many a suspicious buyer to-day might be found to regard such work as modern forgery.

In lacquer work, the author tells us, a black ground is the most common, red is rarer, blue and green are very rare, whilst of the exquisite yellow only a very few genuine pieces are known to exist. I once went into the workshop of a somewhat notorious dealer, and being confronted with a peculiarly flagrant court cupboard alleged to be Elizabethan, I laughed rather rudely; whereupon the dealer unblushingly admitted that it had been made 'for the American market.' But another room I found crammed with beautiful lacquer cabinets, all having yellow grounds. 'These *are* right,' said the dealer, readily perceiving that I knew nothing at all about lacquer. Two-thirds of the lacquer sold to-day is, Mr. Symonds assures us, fraudulent. A good test is to be found by closely scrutinizing the fine cracks upon the surface. In genuine old lacquer these cracks go right through the varnish and the lac beneath it. The faker, on the other hand, puts a paste on the varnish which cracks it but does not effect the lacquer. The artificial cracks, moreover, are considerably wider than those made by age.

The greatest difficulty, the author points out, in deciding the 'rightness' of walnut wood furniture lies in the cunning way in which forgers put old veneer on to new carcasses. Apart from colour, a good test is the evenness or otherwise of the mouldings. The mouldings on an old specimen were worked by hand, and a template of the profile will not be found to fit along the whole length. The machine used nowadays, however, makes a perfectly regular moulding. Of course, the faker can have his mouldings cut by hand: but such refinements are hardly worth his while. Again, old veneer was cut by hand with a pit saw and special workmen are said to have travelled from place to place to perform this highly-skilled task. They could cut veneer from $\frac{1}{8}$ inch to $\frac{1}{16}$ inch in thickness. The circular saw of the present time can cut veneer $\frac{1}{24}$ inch, and if that thickness is found upon an 'antique' bureau the collector will know how to proceed.

There is indeed a gold mine of information on the subject here, and Mr. Symonds is to be congratulated on the manner in which he has arranged his facts. His book is admirably illustrated with sixty-five examples hitherto unreproduced.

BOHUN LYNCH.

BRIEF NOTES: BOOKS AND PERIODICALS.

WHEN one picks up a new number of the *Studio* Year Book one knows pretty much what to expect: domestic architecture and the decorative and applied arts in England and abroad are always well represented, and the present number¹ is no exception. However, one cannot but wonder why it is that it is always *domestic* architecture that is illustrated. Monumental work is for the most part left severely alone. Possibly re-awakened public interest will shortly compel greater attention to the more important architectural works that are undertaken.

Blueprints are extensively used by Architects in America, and there are signs that they are being increasingly used by the profession in this country. No doubt, with the advent of the super-office and the introduction of architectural 'mass production' to England, every office will have its own plan copying room; when this condition arises, Mr. B. J. Hall's book² will be of the greatest assistance, but in the meanwhile architects can learn much from it about the relative merits of the blue, ferro gallic, sepia, and 'true to scale' processes.

Mr. Bernard Dicksee has issued a supplement³ to his work on the London Building Acts in which he gives all the new terrors that have been prepared by a benevolent government for the mystification of the unhappy architect between the years 1908 and 1921. The London County Council's ferro-concrete regulations and a digest of the decisions of the High Court are also given, as well as much other useful information.

As the frontispiece to the current number of *The Golden Hind*⁴ there is a most amusing architectural phantasy by Mr. E. F. Tomlins, who is an old First Atelier man. It represents a sky-scraper rising in terraces which are reached by outside staircases. The hero who reached the topmost flat would be even more out of breath than the climber up the interminable staircase in one of Piranesi's *Carceri*! There are also reproduced in this number many beautiful (and some extremely ugly) drawings, engravings and lithographs.

The Birmingham Architects' and Sculptors' Club, which has the most laudable of objects—the fostering of a close spirit of understanding between architects and sculptors—has started a quarterly journal called *The Effort*. This publication is particularly welcome as it is very good for us in London to be kept in touch with what is being done in the art world of the large provincial cities.

¹THE *STUDIO* YEAR BOOK OF DECORATIVE ART. Ill.; pp. xl.+184. Lond.: The *Studio* Office, 1923. Seven and sixpence (paper covers).

²BLUE PRINTING AND MODERN PLAN COPYING. By B. J. Hall, M.I.INST. C.E. Ill.; pp. lx.+130. Lond.: Sir Isaac Pitman & Sons, Ltd., 1921.

³THE LONDON BUILDING ACTS 1894-1921. With copious index, notes, cross references and legal decisions; also bye-laws and regulations. By Bernard Dicksee, F.R.I.B.A. Pp. 389+534. Lond.: Edward Stanford, Ltd., 1922. Seven and sixpence.

⁴Quarterly. Lond.: Chapman & Hall. Six shillings.

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Reviews*

The town planning movement is being very well served by the Welsh Town Planning and Development Association, which has now published its eighth Year Book.¹ This publication contains many articles by eminent authorities, which are calculated to capture the interest of the laymen, and to keep those already interested in touch with what is being done here and abroad. Among English work the Doncaster regional planning scheme is illustrated, prepared by Professor Abercrombie, by which the district is to be laid out with satellite towns. Professor Scott describes the 'Homecraft' system of small garden development in America, and Mr. Trystan Edwards pleads for communal living. Professor Fleure describes the Local Government of France and advocates a change from centralisation and regionalisation.

It is only during the last twenty years or so that Sir Arthur Evans and others have established the fact that a highly developed civilisation flourished on the island of Crete from about 2500 B.C. to 1600 B.C., when it became effete, and was overwhelmed by a more vigorous but barbarian people from the mainland, who carried stories of Cretan history home with them. In these may be seen the origin of Homer's stories, which will probably be found to be rather the traditions of the vanished Aegean civilisation than the beginnings of the Greek. During the excavations that have been carried out the evidence of the high state of culture were found, with fully developed architecture and painting. The everyday life of the people can be reconstructed to a great extent, although their writing has not yet been deciphered. Sir Arthur has made much progress in his research among the records, and an equivalent of the Rosetta Stone may yet be found. Mr. Glasgow has aimed at giving a good idea, in an hour's reading, of the work that has been done in Crete, and he has certainly succeeded in the very tastefully produced little book² he has written.

The beautiful house and garden in Gloucestershire called *Burdocks*, designed by Mr. Guy Dawber, is illustrated in the May number of the *Architectural Review*, and photographs of Herr Mendelsohn's Einstein Tower as well as of his studies for various types of concrete buildings in the most 'advanced' manner are also given. Some of the designs are impressive, but they all seem to be unnecessarily 'curly.' Among the American architectural magazines for April, the *Architectural Record* gives a long description of the new civic centre of Harrisburgh, the capital of Pennsylvania. The work of grouping the new State offices round the *People's Court* in front of the existing Capitol is being carried out by Mr. A. W. Brunner. Mr. F. Lloyd Wright's enormous Imperial Hotel at Tokio, which is in the very modern manner, is also described and illustrated at length by Louis H. Sullivan. In the *Forum* the saner of the recent housing schemes in Holland are illustrated, and Mr. Irving K. Pond continues his consideration of the designs submitted in the *Chicago Tribune* Competition.

G. B. T.

¹THE WELSH HOUSING AND DEVELOPMENT YEAR BOOK, 1923. Edited by D. Llanfer Thomas. Pp. 136. Cardiff: W. H. & D. A., 1923. Eighteenpence.

²THE MINOANS. By George Glasgow. Ill.; pp. 95. Lond.: Jonathan Cape, 1923. Four and sixpence.

CORRESPONDENCE.

CIVIL ARCHITECTURE IN PARIS.

(To the Editor of ARCHITECTURE.)

SIR : Perhaps some enlightened reader of ARCHITECTURE who is familiar with the highways and byways of Paris may be able to lift from me, with a few reassuring words, a load of depression and doubt under which I am submerged. In the first place, I have it on the good authority of the professors of the Ecole des Beaux-Arts that between the Rue Esculape and Rue Pasteur there lies the magnificent piece of architecture called *Une Faculté mixte de Médecine et de Pharmacie*. Its ringing name ought to render it familiar to all, and otherwise its immense size, magnificent scale and noble proportions should place it among the most distinguished buildings in a city so liberally endowed. It was designed by a M. Lulu, élève de M. Pascal, and resembles in character the Opera House of M. Garnier.

Again, on the bank of the Seine, at I know not what point, is located (I think that word is in character) *L'Académie Américaine*. This inspiring group of buildings, covering in area some six hundred acres, and extending at least six miles along the river bank, is remarkable not only for its admirable juxtaposition of parts, but for its dazzling entourage and extensive parterres, which, seen from any point, vanish towards the distance into a fine mist. It is calculated that more than two hundred fountains are required to close some six hundred separate and distinct vistas. It was designed by a M. Carnot, élève de M. Tartaron de Tarascon, and critics will point out a similarity in gesture between its main block and the Opera House of M. Garnier.

I should like to find the *Académie Américaine* very much, and also its neighbour vis-a-vis, that rears to the sky over the swelling dome of a *Grande Salle de Conférences*, a soaring astronomical tower—I refer to the *Palais des Sociétés Savantes*. This, though a little less extensive than the *Académie* opposite, is nevertheless conceived on generous lines, covering, if we may draw a comparison again from our American neighbours, some fifty city building blocks. Critics and admirers are unanimous in crediting M. Untel, élève de M. Riendeplus, with a liberal share of the spirit that raised M. Garnier's Opera House.

There is, adjoining this latter, another group of buildings that I should like to explore. I have imagined myself among the parterres, fixing a point at which the character of the entourage changes from the last, giving me subtle indication that I tread the paths of the *Conservatoire de Musique et de Déclamation*. I know how its domes of glass will rise above the trees, axial with the Palais d'Horticulture, in-

visible at ten miles. Both of these buildings are by M. Dindon, *élève de* M. Ronron, recalling in spirit the Opera House of M. Garnier.

These are in Paris alone, and I make no particular mention of other great works, scattered on lakeside, river, and very thickly on the shores of the Mediterranean. But even of these I can find no indication whatever in maps or plans. I have searched many; I have consulted authorities, but either I am in error, or my maps and authorities are obsolete. I have only the plans on paper, but I pray that some one reading this, and knowing the Paris I talk of, will tell me just how incomprehensible are the elevations that arise from the bewildering plates of *Les Grand Prix d'Architecture de Rome*, in which I delve vainly in a search for inspiration that may lift me from this slough of despond wherein I wallow despairingly.—Yours, etc.,

E. M. F.

THE UNSOCIABLE "SKYSCRAPER."

(To the Editor of ARCHITECTURE.)

SIR: One may follow Mr. Trystan Edward's argument against skyscrapers up to a certain point, but I, for one, should like to suggest that the case for skyscrapers is not æsthetic, as Mr. Edwards appears to take for granted, but economical. Surely when a city is unable to expand horizontally because, like New York, its area is strictly confined, or, like London, it has already expanded beyond all measure, it can only do one thing, *viz.*, increase the height of its buildings.—Yours, etc.,

NICHOLAS THORPE.

The Poplars, Monks Risborough.

[We are not aware of any adequate case for skyscrapers. The case against them is not so much æsthetic as social. Mr. Thorpe will be interested in the following statement made in 1914 (at the beginning of 'skyscraper' legislation in the United States) by a speaker at the fifth city-planning conference held in Chicago: 'The steel-frame building has increased the value of interior lots on Broadway, New York City, to \$22,000 per front foot for lots 100 feet deep, and to \$1,250,000 for a single 25-by-100 foot corner lot; while within 1,000 feet of Broadway the same-sized lot can be bought for \$25,000; and yet the cry goes up that land values force the erection of tall buildings. The idea is ridiculous.' It is.—EDITOR.]

GOTHIC FOLIAGE FORMS.

(To the Editor of ARCHITECTURE.)

SIR: What common English wayside plants is the conventional Early English foliage to capitals supposed to be derived from? There was some correspondence on the matter some years ago in one of the architectural papers, but I have forgotten the particulars.—Yours, etc.,

J. W. B. HARDING.

16, Cook Street, Liverpool.

THE SOCIETY OF ARCHITECTS.

PROCEEDINGS.

AN Ordinary Meeting of THE SOCIETY OF ARCHITECTS was held at 28, Bedford Square, W.C.1., on Thursday, May 10, 1923, at 6 p.m. The President, Mr. E. J. Partridge, F.S.I., having taken the Chair, the Minutes of the previous Meeting as published in the *Journal* were taken as read, and were confirmed and signed.

The following announcements were made :

Nominations for Membership, two Candidates (see inset supplement).

ADMISSIONS AND ELECTIONS.

REINSTATED TO MEMBERSHIP. CHASEMORE, ARCHIBALD ELLIS, 12, Clarges Street, Piccadilly, W.1. ; elected 1912, lapsed 1920.

ELECTED AS LICENTIATES. BRETON, ARTHUR DE BEAUCAMP, 1, Yarella Villas, First Tower, Jersey ; ELPHICK, STANLEY BRAME, 66, Parkstone Avenue, Hornchurch, Essex ; PARSONS-JONES, HARRY, Wrekin House, Gobowen, Salop ; PRICE, REGINALD, Westville, Waddesdon, Aylesbury, Bucks. ; TATTON-WINTER, CECIL WILLIAM, South Park, Reigate, Surrey.

ELECTED AS STUDENTS. ECCLESTONE, ARTHUR WILLIAM, 34, Victoria Road, Great Yarmouth ; ERRIDGE, LEONARD STANLEY, 24, Pembroke Road, Walthamstow, E.17 ; HARBER, JOHN NORMAN, Glenora, Shirley Road, Acocks Green, Birmingham ; JAY, FREDERICK EDMUND, 7, Rodwell Street, Rodwell, Weymouth.

TRANSFERRED TO RETIRED LIST. HACKETT, J. J., M.S.A., 1912, The Glen, St. Brelades Bay, Jersey.

The following candidates whose nominations had previously been announced and published were submitted for election under Articles 12 and 17 of the Articles of Association, and were declared to be duly elected :—

AS A FELLOW. KERR, HENRY NATHANIEL, 1, West Arbour Street, Commercial Road East, E.1.

AS MEMBERS. BAKER, WALTER JAMES, 293, Albert Road, Aston Manor, Birmingham ; TAYLOR, EDGAR RAYMOND, The Harbour Board, Singapore.

RESIGNATION. MEMBER. COLLINS, HENRY RICHARD, 64, Parkwood Road, Southbourne, Hants.

DEATH. MEMBER. POYNOR, S. F., 20, Rutland Avenue, Leicester, elected 1914, died April 5, 1923.

The proceedings then terminated.

THE STUDENT'S GIBBS; VII.

THE IONICK DENTEL-CORNICE.

THE height of the Ionick Dentel-Cornice is divided into four parts as the former, and is very easy in its divisions. When this Cornice is used upon Pillars or Pilasters, the Dentels must be exactly divided by the Diameter of the Column. Supposing the line AB to be the middle line of the Column, from hence is set down half a Diameter divided into twelve equal parts, as marked on the Dentels, of which one is half a Dentel, and one the space betwixt them. The upright line CD answers to the diminished part of the Column, from whence the Cornice doth project, as directed by a Scale below the Cornice. But in case the Cornice is used by itself for Rooms, Doors, Windows, etc., to find the bigness of the Dentel, you must divide $\frac{1}{4}$ of the Scale of the projection of the Cornice into six parts. Then take the length of seven such parts and divide it into five parts; two of them will be the Dentel, and one the space betwixt them, as you may observe by the Scale CC.

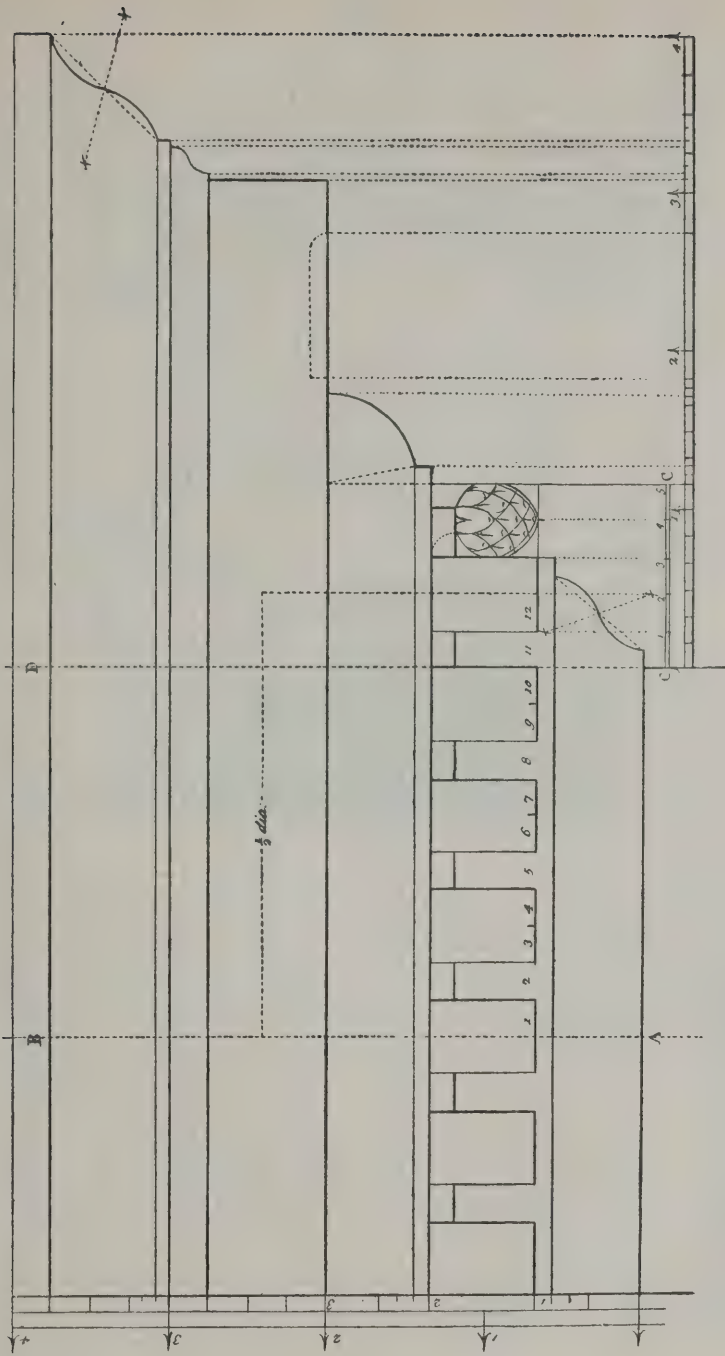


PLATE XIII.

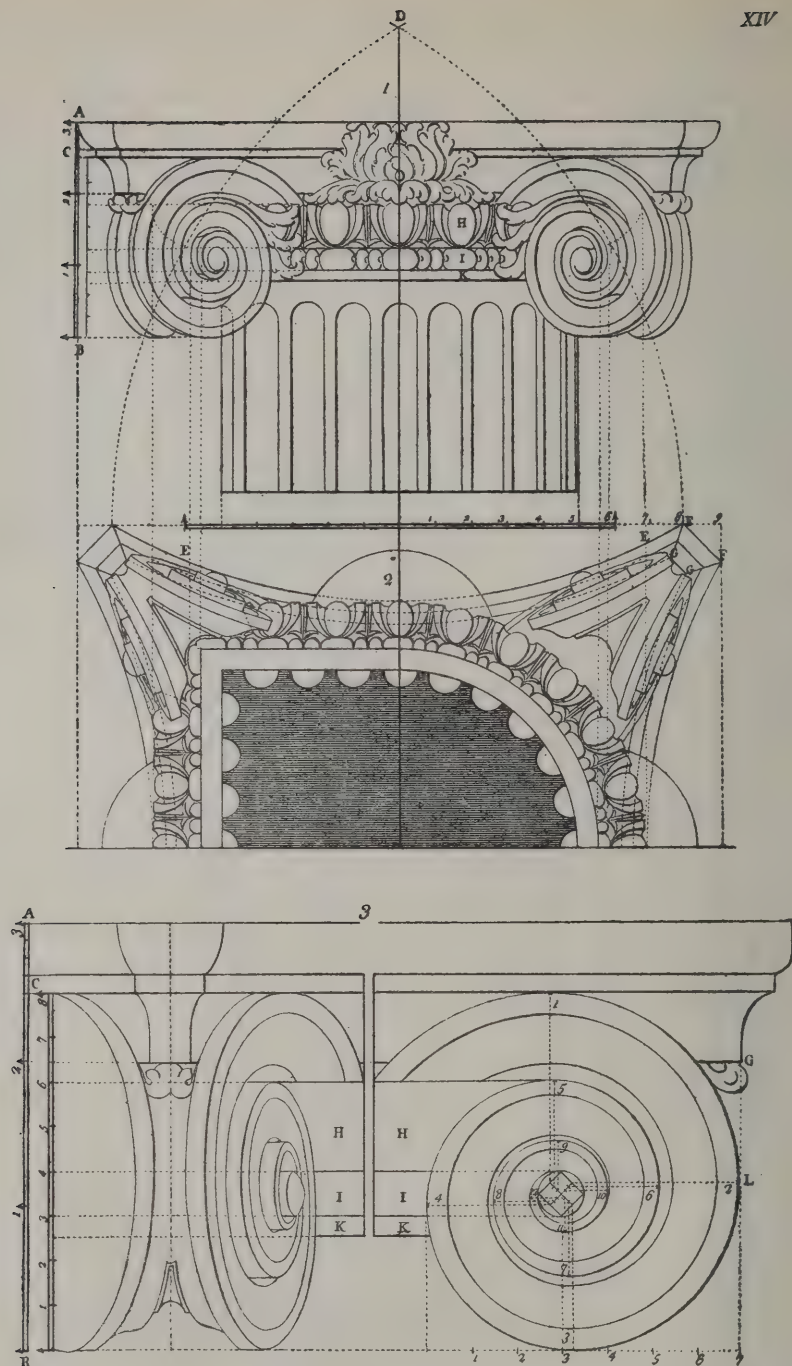


PLATE XIV.

THE IONICK CAPITAL.

THIS Plate contains three Figures, No. 1, the upright face of the Capital, No. 2, the Plan of the round and square Column with the projection of the Capital and No. 3, the Volute seen in front and angular-wise, drawn larger than above. Between No. 1 and No. 2 there is a scale of one Diameter, half of which is divided into six parts; to which there are added three parts on each side, for the projection of the Capital. Draw a line for the middle of the Capital and another cross-wise, for the upper part of it; give half a diameter for its height AB. Divide it into three parts, as marked on the left hand above; take $\frac{1}{3}$ for the Abacus, which you are to divide into two parts, and the upper half into four, of which you must give three to the Ovolo, and one to the List of the Abacus. Then divide the height BC into eight parts, two of them give the Ovolo H one, the Bead I, which answers to the Eye of the Volute, and half one of those parts gives the List K. This being done, form the Volute from its several Centres, as in the example No. 3. And as the height of the Volute is divided into eight parts, the breadth of it must be seven of them. But to make it more plain, I have drawn it larger on the next Plate.

To draw the Plan No. 2 take five parts of the Diameter for the solid or diminished part of the Column, which is shaded on the Plan. From the Profile of the upright face of the Capital draw the projection of the Ovolo, Bead and List, and mark them in the Plan. The Flutings are 24; to form which, divide a quarter of the Plan of the Column into six parts, which shall give the Centre for each Flute. Then divide half a sixth into four parts; take three parts for half the Diameter of the Flutes, and draw them Semicircular, the spaces betwixt the Flutes will be $\frac{1}{3}$ of a Flute; the Eggs and Darts are of the same number and answer the same divisions. The Flutes of Pilasters or square Columns must be the same as in round Columns, which will make seven in number, divided from the middle; at the corner of each Pilaster there remains $\frac{1}{3}$ for a Bead. Then form a square at the extremity of the projection of the Capital, take off at each corner diagonally $\frac{1}{8}$ of half the Diameter of the Column, from the corner of the remaining length mark the intersection at D, from this Centre draw the Segment or Cavity of the Abacus EE, set off corner-wise $\frac{1}{8}$ for the two members of the Abacus FF, divide it into two parts and give one to the narrowest part of the Abacus GG, join the inner and outer corner by a line, and return the members of the Cavity. The greatest projection of the Volute L falls plumb with the lower part of the Abacus G, as is shown in No. 3.

ARCHITECTURAL NOTES AND INTELLIGENCE.

THE *Children's Newspaper* has started a competition which is as novel as it is praiseworthy. We commend it to those daily papers whose ingenuity must be thoroughly put to the test in inventing a change from their perennial themes of football and female beauty. Instead of selecting the prettiest girl from a collection of indifferent snapshots the young reader is required to identify forty great buildings, sketches of which are given in two instalments of twenty. The examples range from the Acropolis (nay, farther back than that) to the most recent London architecture. We hope the competition will be followed by others.



A REMARKABLY representative gathering was seen at the SOCIETY'S annual dinner, held at the Princes Restaurant, on April 26. Among the guests were the Earl of Onslow, Lord Leverhulme, Sir Kingsley Wood, M.P., Sir Philip Pilditch, M.P., Sheriff H. Molyneux-Killik, the Mayor of Westminster, Professor A. E. Richardson, the Master of the Painter-Stainers' Company, and the Presidents of the Architecture Club, the Town Planning Institute, the Royal Institute of British Architects, the Royal Society of British Sculptors, the Architectural Association, the Surveyors' Institution, the Official Architects' Association and a number of provincial and allied Societies. Viscount Leverhulme's vigorous speech was the principal event of the evening. After having urged the SOCIETY to make its organ a powerful medium for the popularising of architecture he went on to deliver a shrewd and humourous vindication of private enterprise. Mr. A. J. Taylor, who proposed 'The Guests,' was responsible for another remarkable speech.



M. D'ALIGNAN, of Paris, announces what is probably the finest record of the work of an individual artist ever produced for the general public. It is a series of plates after drawings and paintings by Frank Brangwyn, and will be published in two portfolios at the total price of 120 guineas. We understand that a division of the work into lesser portfolios, to be sold separately, is under contemplation. At present the edition is strictly limited to one hundred and twenty-three copies, of which one hundred and twenty are for sale. Fourteen unpublished etchings, signed by the artist, are included, together with a number of lithographs. The illustrations in colour, done from water-colour drawings, are printed by a new process, and the proofs we have seen were certainly unsurpassed by any similar reproductive work of any kind that has ever come to our notice. MM. Anatole France and A. T. Steinlen contribute introductions. Particulars may be obtained from M. Paul Turpin, 17 Berners Street, W.1.

AN ARCHITECT'S ANTHOLOGY; IX.

ON THE DECAY OF OLD ABERDEEN UNIVERSITY.

NOW, dire reverse ! impaired by lapse of years,
A falling waste the Muses' seat appears.
O'er her gray roofs, with baneful ivy bound,
Time, sure destroyer, walks the hostile round :
Silent, and slow, and ceaseless in his toil,
He mines each wall, he moulders every pile.
Ruin hangs hovering o'er the fated place :
And dumb oblivion comes with mended pace.

DAVID MALLET,
(*obit* 1765).



THE QUARTER-JACKS—WELLS CATHEDRAL.

See the article on p. 451.

ARCHITECTURE

THE JOURNAL OF THE SOCIETY OF ARCHITECTS

VOL. xvi. No. 9

JULY 1923

EDITORIAL COMMENT.

THE fine open space at Hyde Park Corner has recently undergone a conspicuous change. St. George's Hospital, hitherto one of London's worst eyesores, has in an incredibly short time become as genial and handsome as it formerly was hideous and depressing. Its façade has been repainted, and the thoroughness and importance of the transformation cannot be imagined by anyone who has not witnessed it. Whether one approaches the scene from black Piccadilly or along the blacker Grosvenor Place, the contrast is equally magical. Fortunately the St. George's Hospital has a stucco front. If it had been built of the same ingurgitative material as Grosvenor Place and the new Regent Street it would still retain its colour of some months ago. It is not generally realised (though it has been pointed out in these pages and elsewhere) that the change from stucco to Portland stone (or any other stone) is a change from white to black. The Department of Scientific and Industrial Research is setting up a Committee of the Building Research Board to inquire into the whole business of the deterioration of building stones, and to discover means of preventing or arresting it. Professor Laurie, who has given half a lifetime to the patient study of this subject, confesses that a universal remedy seems out of the question, and that a treatment evolved for certain conditions may promote decay when applied under slightly different conditions. Happily the use of paint is attended with no such perils. No careful scientific examination has been required to ensure that its use on the walls of St. George's Hospital shall not turn them black and cause them to crumble to pieces in a couple of year's time. We ourselves at least are under no such apprehension ;

*Editorial
Comment*

on the contrary, it is a comforting thought that some of the most funereal-looking quarters of the metropolis—chiefly residential ones—need nothing more than a coat of paint for their complete rejuvenation. And now that Sir Reginald Blomfield is refacing the almost disreputable Carlton Club there are no doubt persons who inwardly hope that other buildings will one day receive a similar treatment, and that they may live to see (who knows?) the quadrant elevation of the Piccadilly Hotel clothed in the kindly, gleaming stucco it so obstreperously displaced.



SO critical has the outlook for stone buildings become that the use of concrete and terracotta is being considered and even advocated more widely day by day. The trouble with the latter appears to be that it has scarcely been used up to the present except with a humorous intention, as in that immortal restaurant doorway in the Strand which is framed with a row of highly convincing pink sausages. We do not for a moment suggest that the material is not susceptible of proper architectural treatment: we merely observe the fact that it has not hitherto been so treated. It will be admitted by most people that when the *Architect* referred to a recent erection in Coventry Street faced with glazed ware as 'a triumph of skill,' it cannot have been referring exclusively to skill of the architectural kind. Again, one often hears terracotta praised for its cleanliness: but, paradoxical though it may sound, its very cleanliness is one of its most distressing faults. A well-known critic of street architecture has recently compared it to the cleanliness of the celluloid collar. Concrete has also been mentioned as a substitute for the unstable grandeur of stone. It is a significant fact that the best method we have yet found of finishing a concrete structure consists of the application of a sheath of stucco, though marble and mosaic have of course been used with happy results in such monumental interiors as that of Westminster Cathedral.



SEVERAL Members of Parliament have recently written to the *Times* to suggest that the Cenotaph be crowned with a permanent light shining skyward from its upper surface. The idea is a fascinating one; the symbol of a never-extinguished lamp is associated with the highest ceremonial refinements of most of the religious cults of the world. Unfortunately no one has yet been bold enough to propose that the distinguished architect of the Cenotaph himself be consulted in the matter. We sincerely hope that no steps will be taken without his approval. If someone had proposed a corresponding addition or alteration to a piece of statuary such as the *Burghers of Calais* on the Embankment, the sculptor's wishes, though posthumous, would, we think, be considered before anything else. They certainly should be; and fortunately Sir Edwin Lutyens is still with us. We ourselves would like to see the device tried elsewhere before it is finally applied in Whitehall, especially as there is at this very moment an excellent opportunity for such an experiment. The winning design in the Dewsbury War Memorial competition, a noble and imaginative work recently published, contained a vaulted chamber surmounted by a metal urn or brazier in which a precisely similar light was, if we remember rightly, to be fixed. The Dewsbury Corporation should, immediately the erection of their memorial is completed, invite Sir Edwin Lutyens, the First Commissioner of Works and his Committee on war memorials and the six Members of Parliament responsible for the proposal down to Crow Nest Park to view the *lanterne des morts* in operation. If these would then set to work upon the Cenotaph the probability of a fine result should be immeasurably enhanced. At Lingfield (Surrey), Mr. A. B. Hayward, M.S.A., has designed a memorial with a permanent gaslight enclosed in an octagonal lantern, the effect of which would not, however, be similar to that of the proposed concealed illuminant. The practice of trying a new idea experimentally in a smaller town appears to be confined for the present to the theatrical world, in which it has frequently rendered material assistance towards the performance of fresh work. Indeed, it does not often occur that architectural conceptions can be submitted to a practical test on such a scale as this. We hope the chance will not be missed.

*Editorial
Comment*

THE IMPOSSIBLE CATHEDRAL.

By G. K. CHESTERTON.

I SOMETIMES wonder that nobody in modern times has had the moral courage to build a Gothic church. This may seem at first sight a misplaced mystification ; like being puzzled about why mankind has never dared to construct an omnibus, or calling for somebody with the audacity to erect a lamp-post. The reader may be under the impression that he has seen a good many Gothic churches and Gothic chapels too ; for by this time even the Methodists have become mediævalists. He may even have a feeling that Gothic churches repeat themselves perpetually in a pattern like lamp-posts ; sometimes very like lamp-posts. He may consider them as much common objects of the street as the omnibuses continually coming and going ; except that the Gothic churches come but do not go. He may even be excused if he sometimes entertains a profane wish that they should go and not come. In this sense his impressions are accurate enough ; he can hardly walk down any suburban street without seeing buildings built upon a particular model and evidently intended for a particular purpose. And when he is whirled down that street in a superb motor-car and a superb indifference to all these successive opportunities for going to church, it might even happen that the intermittent buildings seemed to melt into one long pattern of pointed windows.

But to suppose that wherever there is a pointed window there is a Gothic church is exactly like supposing that wherever there is a square window there is a fine classical temple. Windows must be of some shape ; and it is not very difficult to give them a sort of triangular top with a curve in it instead of a straight line. But it is not unfair to say that most of those who make the pointed windows rather fail to see the point ; fail, if one may say so, to see the point of the point. I will not say that they do not know what they are pointing at ; for that raises mystical and moral questions which I have no desire to discuss here. It is enough to say that people need no more think about prayer or aspiration whenever they make a Gothic window than they need think about enlightenment or splendid revelation whenever they make a window. Personally, I think it would be a very good thing if they thought

about both when they were doing either. But I am not talking here about how they ought to feel but about how they do feel ; and I think it will be conceded that, though there may be many Gothic buildings in the suburban street, many of them were put up almost as mechanically as the suburban villas. Even when the methodist is mediævalist he is not mediæval ; and Nonconformist Gothic is rather negative Gothic. But though I have taken the case of such suburban chapels as an example, it is only an example because it is an extreme. The same negative quality marks much of the church architecture provided for Churchmen and even for High Churchmen, and even, for that matter, for all who claim the Catholic name. The matter may be shortly expressed, I think, by saying that Gothic is now used for church architecture, not so much from a positive feeling that it is appropriate as from a decorous feeling that anything else is inappropriate. But the positive pleasure in Gothic is very seldom given free play, and never to its fullest extent.

*The
Impossible
Cathedral*

In other words, when I say I wonder that nobody builds a great Gothic church, I mean I wonder that nobody does it as it was done in the great Gothic period. The work of that period was not primarily decorous nor even in the prim and narrow sense primarily pious. On the contrary, its spirit was one of popular exuberance ; the exuberance did indeed follow certain general laws of design, but it followed them very exuberantly. It did not so much march as run and dance in the direction of the general command. Now in considering when and whether this can be done, there is a preliminary distinction which raises the whole question which I suggest. If I were to ask why somebody does not write an epic like *Paradise Lost*, somebody will naturally answer : 'Well, here is Mr. Hyacinth Hicks who will undoubtedly write you an epic ; but I am not sure that it will be like *Paradise Lost*.' If I say we require a new *Divine Comedy* like that of Dante, it will be retorted that we require Dante to write the *Divine Comedy*. But nobody can name the mediæval man whom we need to build a mediæval cathedral. Nobody can mention any particular architect or master-craftsman who must be resurrected before we can have such a masterpiece. These things were done by masses of human beings like ourselves, of whom some were no doubt exceptional, but of whom none were sufficiently exceptional to be recorded as exceptions. It is true that it is a tribute to the guild system of education, in mediæval democracy, that the level of artistic

*The
Impossible
Cathedral*

self-expression must have been very much higher for so much of the detail to be left to individual workers. But though the work could hardly be so democratically distributed, it could be done. Nobody supposes that the modern world is incapable of producing anybody who can really carve saints in niches or gargoyles on roofs. Yet we have no gargoyles on our roofs and very few saints anywhere. Nobody supposes we are actually without the technical talent that could produce a lively devil to dance for us. Yet we look over the walls of all our public buildings, and have to lament a deplorable absence of devils. In short, when I say Gothic I mean the fulness of Gothic, the freedom, the fantasy and the caricature. It is well known that the sculptors of the old churches were often satirists even of their own employers, as well as of the abuses of the age; and would present pleasing pictures of bishops with the heads of asses or foxes, abbots agreeably tormented by demons, or generally of hypocrites going down to hell. If we lack these things, it is not so much, I fancy, because we have no hypocrites to go to hell, as because we have no hell for them to go to. But it is pleasing to think how much might be done with the modern patrons of public buildings, the modern employers of labour, or the modern moralists and preachers of various philosophies, if only this defect and difficulty could be overcome. For it must be confessed that this defect is the difficulty. In however detached and secular a spirit we approach the problem, it remains true that the architectural system rested on an intellectual system. Indeed the intellectual system was itself very architectural. It had a great affinity to architecture in its love of balance and of series. This architectural spirit marked the mediæval mind, even when it was not dealing with religious classifications like the Seven Sacraments or the Seven Deadly Sins. It was apparent in its secular humours, as when it talked of the Nine Worthies or the Seven Wonders of the World. The difficulty therefore is not only the absence of well distributed individual craftsmanship, but also of well-defined philosophical classification. It would be interesting to speculate on whether a new sort of cathedral could really be built in the modern world, if ever there really was a modern philosophy. It would be great fun to sketch out a fanciful scheme of such a symbolic edifice, flanked with allegorical statues of Eugenics and Psycho-Analysis, with complexes flung forth from the walls instead of demons, and angels rejoicing over a birth-control instead of a birth. Whatever form of mediæval extravagance it might exhibit, I fear the building would

fall short in the quality of humour. But my only purpose here is to point out that some modern conditions are clearly obstructing what might seem a very obvious thing ; the real reproduction of one particular type of art in the past. For the present it seems clear that my imaginary cathedral must remain an impossible cathedral, which a man can only see, enormous, in the clouds.

*The
Impossible
Cathedral*



THE ÆSTHETICS OF BRIDGE DESIGN.

By WILLIAM HAYWOOD.

IT will probably be agreed that the designers of our modern bridges have usually made too little, or unsuccessful, use of their æsthetic opportunities, differing in this from their predecessors ; and it is also commonly recognised that this change for the worse set in with the opening years of the nineteenth century, when the use of steel led to new methods of construction in our larger bridges, for which traditional forms had become inappropriate. Possibly the history of that time may offer some clue to conditions which have proved unfavourable to the æsthetic ideal, and which by their adjustment may lead to its recovery. First, with reference to pre-nineteenth century bridge design, it may be said that, like the military engineering of the same period, it was definitely architectonic in character, or aimed at being so. Or to put the matter another way, some of our best architecture was then the work of engineers and scientists. Sir Christopher Wren for instance was a scientist before he was an architect ; Vauban's engineering was not only functionally effective, but expressively so at the same time ; eighteenth century bridges built by Perronet and Rennie are definitely architectural, and even so recently as Telford, who died in 1834, our engineers were capable of such intrepid and satisfying designs as those for the Menai and Clifton suspension bridges.

The fact that Telford, Brunel and Stephenson—some of whose work is supremely good—bring us into the period of æsthetic decadence may at first sight appear to qualify to some extent the preceding adverse judgment of their period, but the æsthetic quality of their work is obviously due to contact with an old tradition, the spirit of which—being men of outstanding ability—they appreciated and endeavoured to maintain. Such successes as can be credited to the last hundred years however are exceptional amidst many deplorable failures. Even Brunel, who could rise to the æsthetic heights of Clifton, was also capable of the Saltash bridge and other blunders.

The most cursory examination of bridge design from this date onwards leaves no room for doubt that the desire for beauty in bridge form rapidly diminishes and, except in rare cases, dies away ; not, apparently, as a result

of difficulties encountered with new materials and changed problems, but owing to the limited outlook of a new class of technicians, whose ingenuity and thought were concentrated on the growing industrialism, to the neglect of that wide outlook and general culture which had made beauty a necessity to earlier aristocratic periods. 'It is,' writes Mr. H. G. Wells, 'in this great and growing mastery over substances that the main triumphs of the mechanical revolution have thus far been achieved. Yet we are still in the stage of the first fruits of the matter. We have the power, but we have still to learn how to use our power. Many of the first employments of these gifts of science have been vulgar, tawdry, stupid, or horrible. The artist and the adaptor have still hardly begun with the endless variety of substances now at their disposal.'

Periods of intellectual development have usually been accompanied by high æsthetic achievement; yet the period to which I am now referring, although one of great change and in some ways wonderful, was not favourable to æsthetic expression. I suggest that the cause for this may be found in the fact that the great development of the nineteenth century was a passing from impotence to power of the plebeian, rather than the intellectual awakening of a culture-loving aristocracy; and that preoccupation with industrialism as a key to material advancement would naturally precede attempts at refinement, which the success of industrialism alone could make possible for the new democracy. It should follow from this, that under favourable conditions, with its more primitive needs contented, a progressive democracy should in time feel an impulse towards intellectual satisfaction in its occupations, out of which a feeling for beauty might reasonably be expected to emerge; and it is a stimulating thought that we, to-day, have apparently reached and passed this stage of desire. After slow beginnings we are gathering momentum for that crowning evidence of a mature democracy, a desire for spiritual things outwardly manifested.



Fig. 1. DÊR-EL-BAHRI. Equivalent to a viaduct.
An example of subordination to environment.



Fig. 2. PANAMA EXHIBITION. An example of equality with environment.

The fact that bridges are frequently of great size ; that they are simple in shape, and stand in relation to vast landscapes or town masses, makes the question of suitability to environment a matter of supreme importance. In the presence of great natural effects bridges should be simple, and their artificiality minimised ; as in the bridged intervals of a road through mountains, or a track in immediate association with the vertical faces of vast hills, in which situations the effect that is least interruptive to a sense of great distances harmonises best with the prevailing mood. In the somewhat different circumstances of a bridge across a great estuary in the presence of more distant hills—as at Menai—the pylons and the lines of suspending cables may echo the rise and fall of the hill crests, and so enter into harmony with the landscape. Or again as at Clifton, where the situation is still of great scale but less dominated by natural grandeur: a ravine of vast size, to which the landscape at bridge level and on either side is relatively unim-



Fig. 3. THE PONT DU GARD.

portant. Here harmony with environment is happily found in a magnificent stride between two great pyramids of stone, which are as much in order with the cliffs below as natural pinnacles of rock, and which stand in relation to the landscape above with the effect of primitive monuments. The apparent delicacy of the bridge itself is attained æsthetically by the camber of a roadway of slight thickness, which has the visual effect of converting an actual dead weight into the upward thrust of a great spring, forced from its true horizontal length by the spacing of its abutments.

The Clifton problem, so far as situation is concerned, was solved in another way by the Romans. The Pont du Gard (figs. 3—5) is somewhat similar to Clifton in situation, although quite different in purpose. Following their well-known insistence upon gravitated water supplies, the Romans bridged the valley of the Gard with an amazing symphony of arches, in which the governing purpose, the carrying of a stone-built channel at great height, is logically and superbly achieved. There is harmony of scale with the rugged valley, an effect of vast strength applied to trifling labour; there are elements of composition which give a better measure of scale than is possible with the suspension principle—and yet the *spirituelle* manner of Clifton is at least equal in its appeal to the terrestrial grandeur of the Roman colossus.

Guadet says of the Pont du Gard, 'I would merely have you notice the freedom of composition in this fine combination of bridge and aqueduct';

¹ Although Guadet refers to the Pont du Gard as a combined bridge and aqueduct, it is in effect an aqueduct only. The road bridge was added in recent years, and gives a total width of about thirty-six feet at the level of the bottom range of arches. The arcade above has a width or thickness of sixteen feet and the small arcade at top is only eight feet, although the slabs which cover in the water channel are about sixteen feet wide and might therefore have served as a somewhat perilous road for pedestrians. Apparently it had no side rail.

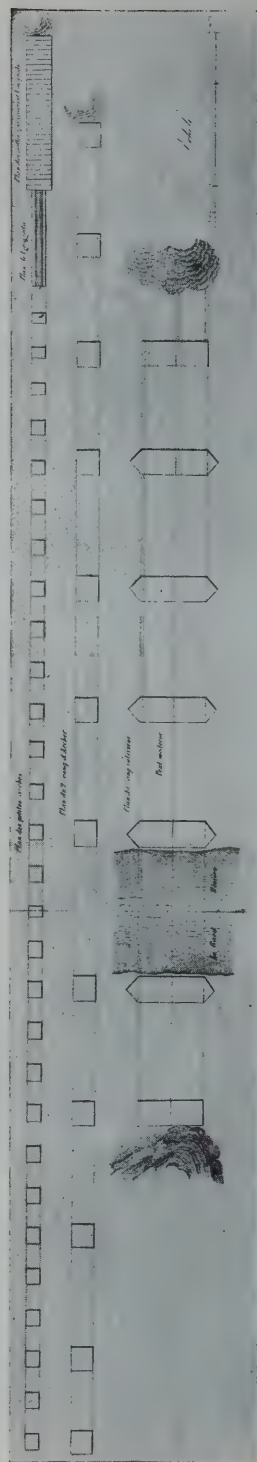


Fig. 4. THE PONT DU GARD. Plan.



Fig. 5. THE PONT DU GARD. Distant view.

you will find only two equal arches¹; and not only is the principal arch made much larger than the others to accommodate the river, but the piers were placed here and there as the firmest foundations were found. It is usual to admire in this monument the absence of that dullness and monotony present in similar modern constructions, some of which are very great also, as the Aqueduct of Auteuil, that of Chaumont, the Aqueduct of Roquefavour, etc. The explanation is found in the free use of common sense. If one can say that Roman law is written reason, it is not less just to say that antique architecture is constructed reason.'

Trajan's great road bridge at Alcantara (that of the six arches) may be compared with the Pont du Gard for situation and treatment. The Spanish example is about one-fourth less in length and height than that of Provence, but while still of great scale and fine effect it is less happy than the latter. First because it is a road bridge, therefore wider at top than an aqueduct, and less easy to make colossal without top heaviness or lack of stability (even when the road is old and therefore narrow). Secondly, the near-by hills, which rise on all sides considerably above the bridge level at Alcantara, put the arched pylon or central gateway out of countenance; it becomes

¹ Guadet's reference to 'only two equal arches' is not easy to understand. The accompanying plan (fig. 4) gives four out of six arches equally spaced in the bottom arcade, and, ignoring small differences, three sizes of arch. The second arcade has the same spaces as the first, with three extra arches of which one is smaller, giving a fourth size, and if the top arcade is taken as uniform, which actually it is not, we have another size of arch, or five in all.

unnecessary—it is even a blunder—since it emphasises the division of the bridge longitudinally into halves of three arches each, and so causes what Mr. Trystan Edwards would call an ‘unresolved duality.’

Great estuaries, with relatively low land masses, give favourable conditions for the *emphasis* of bridge design. The Firth of Forth is such an estuary, and the Forth Bridge (fig. 6) is in most respects a successful design for the situation. The only natural features here are the sea-like width of water and just land enough to form visible margins. Obviously the endless creep of a long flat bridge in such a situation as this would act as a mental soporific. The monotony of the landscape is better opposed than emphasised, and the situation invites a dominant design.

In undulating country a road bridge and the swinging rise of its approaches may rank in importance with the lesser land swells. The chief factor in this *tout ensemble* is of course the road, coming and going from one distance to an other, with the bridge representing its clearance of an obstacle en route. No feature of the bridge design should be disruptive of the main idea. Easy ramps and low parapets, rising suavely over a thin crown, are the most necessary elements of a proper treatment for this situation.

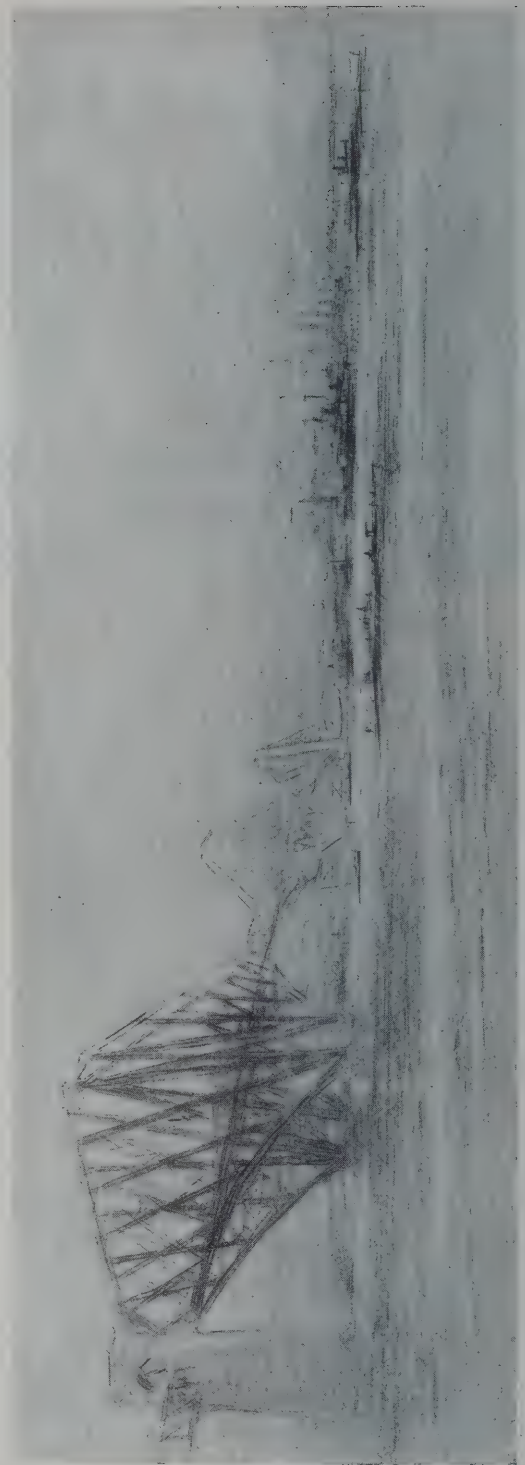


Fig. 6. THE FORTH BRIDGE. An example of domination over environment.
 (One of the etchings in the Arteries of Great Britain, by William Walcot. Reproduced by permission of the publisher, H. C. Dickins).



Fig. 7. PONTA DELLA TRINITA, FLORENCE.
An example of architectural character in an architectural environment.

Bridges associated with towns have their greatest effect where they serve as a link with rural or semi-rural conditions. The bridge is here an appropriate transition from rural to urban character in the road itself ; it also contributes to that ceremonial effect which is proper to a city approach. A most striking effect is produced in such an environment as that of the Panama Exhibition (fig. 2). If we regard the Exhibition buildings as those of a city, which in fact they resemble, then this great viaduct, a hundred and thirty-five feet above the canyon, is well conceived as a restful and well-proportioned adjunct to the buildings towards which it is obviously directed. The great scale of the viaduct is related to the gorge in which it stands, and the relatively small scale of the associated buildings is compensated for by their greater elevation, and the emphasis given by their enrichment. Where the bridge is at a low level, and the town rises from the river up the slopes of a hill, the effect is different. Here the bridge still retains the distinction of its unique character, although far less important in relative bulk as compared with the displayed city on its dominating site. In such circumstances new and highly spectacular effects are possible, as may be seen in many Italian cities, where the bridge is often a factor of singular importance in a wonderful

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architectural picturesqueness.

The type of bridge with which we are most familiar is of course that which links two sections of a town across a river. It is usually built with as few piers as possible, and its arch lines are either elliptical or segmental. It is a type which looks its best with one, three or five spans—sometimes two and four may compose satisfactorily,—but its depressed character and slight elevation become monotonous when, like Perronet's bridge at Orleans, it is extended beyond seven spans. Ammanati's Ponte della Trinita, at Florence (fig. 7), a most beautiful bridge of this character, built about 1566, is one of the first in which the new elliptical form was used.¹ The fine cutwaters and the beautifully suave curves of the arches and parapets are happily related to the architectural environment, and are altogether satisfying. This type and its derivatives are to-day the normal for moderately wide rivers. Many of the Parisian bridges for instance belong to this class, and the Pont Alexandre with its single span of steel is a development of the same idea.

The more intimately bridges are associated with buildings, and especially with buildings of Collegiate or Civic importance, the more properly may they make use of details common to buildings. Balustrades for example seldom look well except in the vicinity of appropriate buildings, or of the frankly architectural gardening which often forms part of their entourage. The

¹ The arch forms in this triple arched bridge are actually pointed; but the points are so depressed, and are so marked by cartouches, that the arch seems to be elliptical.



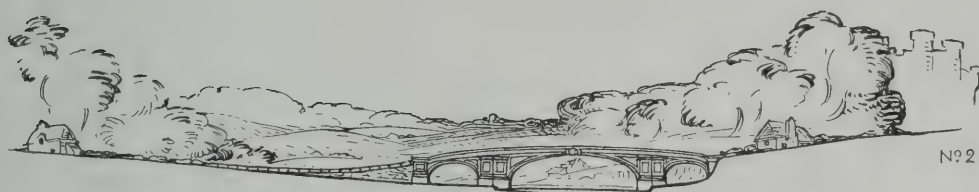
Fig. 8. CLARE COLLEGE, CAMBRIDGE.
An example of urban character in a formal environment.



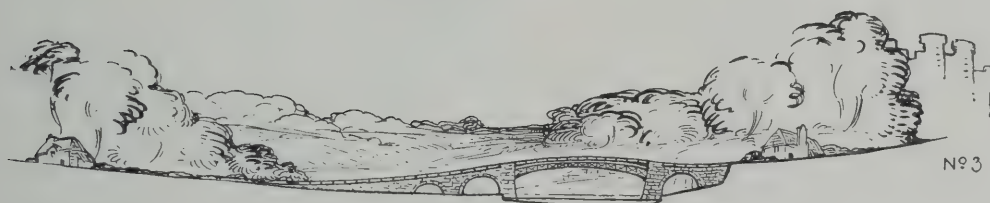
Fig. 9. STATE STREET RAILWAY BRIDGE,
NEW YORK. An example of environment ignored.



No 1



No 2



No 3



No 4



No 5

0 50 100 200 300 400 FEET

Fig. 10. A subject in structural design set for students of Civil Engineering at Birmingham University : *A proposed Road Bridge across the Severn at Arley*. The diagrams illustrate the influence of environment.

- | | |
|---|--|
| 1. Suitable character, but obstructive to navigation. | 4. The State Street (New York) type; see fig. 9; and |
| 2. Good lines; obstruction avoided; but inappropriate urban characters. | 5. The Saltash bridge type, both unsatisfactory in |
| 3. A satisfactory design. | every respect. |

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delightful bridge at Clare College, Cambridge (built by Thomas Grumbold in 1638) is a case in point. Balustrades are delightful in the right environment, and when designed to give that beauty of shape in the interspace which is as important as a perfect contour for the baluster. These conditions, however, are absent from the majority of modern bridges which use this type of parapet.

Before leaving the question of sympathy between important buildings and the bridges erected in their neighbourhood, let me refer to the interesting case of Conway. You know the conditions! You have a turretted castle of considerable size, and a suspension bridge, the pylons of which echo the character of the castle towers. There are ways of looking at this treatment which are strongly in its favour. There is the obvious reminiscence of an ancient gatehouse and drawbridge about the modern towers, their chains, and their mechanism. Then, too, the castle is so very near, and the maintenance of its amenity so important, that one cannot quarrel with this imitation as anachronistic. One cannot deny the resultant harmony, and it was of course the safe thing to do. But that is not very high praise. We ought to have our own way of doing a thing of this kind which, though



Fig. 11. NAZIANG, JAPAN. An example of beauty of form increased by reflection.



Fig. 12. CHIGWELL ROAD BRIDGE, WOODFORD. An example of bad urban character emphasised by reflection.

different, should nevertheless be able to stand in the presence of a fine old castle without detriment to itself or its associations.

It will be seen that the general tenor of my article is really comprehended in the one word unity, and chiefly a unity with environment, which presupposes unity of form in the bridge as such. This is a point of view so important, and yet so little considered, that I make no excuse for confining myself to it almost entirely. I have still to mention colour as an important factor in achieving unity of effect, particularly in the design of modern composite structures. I have nothing to say of colour in the decorative sense of the word, but would merely point out that all the older or pre-steel bridges were uniform in colour, because built throughout of the same material : and that their unity of effect was not first made difficult by a mixture of materials, and then impossible by an unnecessary emphasis of this difference. For instance in Rennie's Southwark bridge, recently removed, the granite piers were a whitish-grey and the arch spans were nearly black, when for unity in this respect they should have matched with the natural colour of the piers sufficiently to maintain homogeneity of effect. The new Southwark bridge makes the same blunder, and the Saltash bridge, so full of æsthetic faults, is guilty of this one also. Since steelwork in bridges needs occasional painting for its preservation, and since this detail of colour is outside the designer's control once a contract is completed, bridges built of steel and iron are always liable to lose unity of effect by the splitting up of their structural members into highly differentiated components, and it is one of the strongest claims of ferro-concrete to æsthetic precedence over steel in bridge building that it is not subject to this disability.

In conclusion, it is impossible to leave the larger aspects of bridge design without reference to the important detail of reflection. This is a delightful accessory to the beauty of bridges, and one of which the Chinese and Japanese (fig. 11) make great use with their romantic bridge forms. Less exotic shapes however may add to their beauty by reflection, and—to mention but one point of importance making for beauty of this kind—the arch line (especially in bridges of small elevation) should combine easily and agreeably with its reflected counterpart at the usual water levels.

MR. LIONEL BUDDEN ON THE THEORY OF ARCHITECTURE.

By A. TRYSTAN EDWARDS.

THE Royal Institute of British Architects, in appointing Mr. Lionel Budden as Essay Medallist for 1923 must have had an exceedingly easy choice, for seldom in the annals of any professional body can a prize competition have elicited a treatise¹ of such great range, penetration and literary importance. This essay has an additional interest in that its author is on the teaching staff of a renowned School of Architecture and it provides evidence of a most welcome change in educational method. Instead of erecting hundreds of buildings first and thinking about the principles of design afterwards, if at all (and this has far too commonly been considered the right method of tackling the problem of architecture), students of to-day are being invited to think, and to think well, *before* they assume the responsibilities of professional practice.

In developing his subject *An Introduction to the Theory of Architecture*, Mr. Budden's first task was obviously to affirm the necessity of having any theory at all, and in answer to those who think a logical analysis of the arts belongs essentially to periods of decadence he points out the historical truth that 'in all ages of liberal thought—ages that have synchronised with great artistic movements from antiquity up to the present time—architects, musicians, painters and writers have sedulously endeavoured to examine the constitution of their respective arts, and have contributed at length to the theoretic literature of their subject. They have been impelled to do this, not when the authentic spirit of art has been absent, but when it has been most vividly present, when it has informed whole schools and been immanent in works of genius.'

In analysing the nature and function of art in general he finds it convenient to begin with a criticism of Benedetto Croce, because this æsthetic philosopher at the present day has a larger following than any other, and by emphasising the several points wherein he agrees with and differs from Benedetto Croce

¹AN INTRODUCTION TO THE THEORY OF ARCHITECTURE. By Lionel B. Budden, M.A., A.R.I.B.A. Lond.: R.I.B.A. *Journal*, February 24, 1923. One and sixpence.

Mr. Budden succeeds in making his own position remarkably clear. He accepts from Croce a belief in the 'intuitive' basis of art, intuition being 'an autonomous non-logical faculty of mind which originates mental images.' Croce, however, identifies these mental images with 'art,' whereas Mr. Budden affirms they are merely 'the stuff of art,' but not art itself, this latter having an objective existence. 'In equating art with expression and expression with beauty Croce assumes that all mental images that are complete are *ipso facto* beautiful.' The consequence of this assumption is that all theory of design becomes unnecessary, for intuition is held to govern the whole creative act. Croce fails to recognise that the acquisition of logical principles is desirable even for the purpose of facilitating the process of 'externalisation,' and he makes the extraordinary mistake of identifying the theory of architectural design with the theory of building construction, optics and acoustics. Croce apparently has no knowledge of any 'technique of æsthetics' other than a technique which concerns itself with such elements of physical and mechanical science as artists may need to acquire. He would not recognise the possibility of formulating principles of composition. One cause of the undoubted popularity of Croce is certainly due to his being, as Mr. Budden so aptly describes him, 'a philosopher who, having a profound distrust of intellectual processes in art, endeavours to devise a system that will exclude them.' Once eliminate intellect from art and intuition easily becomes instinct, and instinct becomes taste and taste becomes personal fancy; and, of course, very many people are pleased if their personal fancy is elevated to be a standard of criticism. In the opinion of Mr. Budden, however, 'The value of an intuition can only be judged by experiencing it; but the success with which it is externalised can be estimated by reference to common empiric principles which are independent of the intuition and which govern its conveyance to an audience.' But the intuition itself comprises two elements, subject and form, and this distinction enables Mr. Budden to expose the obvious fallacies in some of the popular theories of art which have gained credence in recent years. There has been a tendency unduly to circumscribe and in some quarters to ignore altogether the subjects of the arts, and to affirm that art is nothing more than pattern-making and 'the expression of plastic ideas.' This point of view has been given special prominence by Mr. Roger Fry and Mr. Clive Bell, two men with but a single message, the former of whom in his *Architectural Heresies of a Painter* expatiates upon

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'the expression of plastic ideas' (a peculiarly inapposite description of the purpose of an art such as architecture which exists primarily for the satisfaction of urgent public needs) while the latter is the inventor of the unhappy phrase 'significant form,' which he uses quite ungrammatically, apparently oblivious of the fact that the verb 'to signify' is transitive and must on all occasions have an object. 'Significant of what?' one is compelled to ask. Mr. Budden not only insists upon the importance of the subject of the arts, but he declines to limit the range of subject-matter which each separate art is entitled to embrace. 'Character and social and traditional significance are not adventitious and extrinsic to the content of architecture: they are of its very essence; and architecture gives to them an expression peculiar to itself—an expression that no other art could give. So also painting, music and sculpture embody and re-present in a manner that is uniquely their own the elements of their subject-matters, whatever those elements may be, whether shared by literature or any other art. It is precisely that difference in the mode and conditions of embodiment and re-presentation—rather than any ultimate difference in content—that distinguishes the arts from each other.' I have quoted this passage at length because it provides a good illustration of one of the outstanding qualities of this essay, namely its breadth of vision, and entire freedom from the spirit of sectarianism.

Mr. Budden sums up his main theory in four brief statements:—1—Intuitive images are the substance of art; 2—The transmission of those images by external symbols is the whole object which art has in view; 3—Beauty is the sign that this object has been successfully accomplished; and 4—Technique consists of a knowledge of the means whereby transmission can be most fully effected. In adapting these principles to the special subject of architecture he suggests a certain change in terminology whereby that part of the Crocean doctrine which he considers to be valid can be re-affirmed in the ordinary language of architectural criticism. For 'intuition' he substitutes the word 'conception' or 'idea,' and for 'externalisation' he substitutes the word 'expression,' in this content intended to mean 'the process of external design.' He then describes at length the method by which an architect arrives at a design for a given subject, and this part of his disquisition will be of very special interest to those who have the ambition to produce works of architecture possessed of the complex and subtle qualities such as are alone expressive of a mature conception of our art. His analysis

of the practical and spiritual attributes proper to a bank, for instance, is not only a model of directness but also gives a comprehensive idea of the scope of the problem. In fact, the supreme merit of Mr. Budden's method of instruction is that by means of it his students obtain clear guidance as to the main objects to be aimed at in architectural design, while at the same time they are made fully aware of the extraordinary difficulty of their task. He does not hold that to clarify necessarily means to simplify. In the highest organism the greatest degree of order exists side by side with infinite complexity. No teacher who professed to make architectural composition a simple and easy matter would be worthy of respect, because the hall-mark of design is not simplicity but order. Mr. Budden's conception of the content of architecture is a most elaborate one, and has the merit of being an attractive stimulus to social and historical inquiry, while in his allusions to well-known architectural controversies he shows a readiness to acknowledge whatever element of truth may have been apprehended by the disputants on either side. On the other hand he does not confuse the student by suggesting that all the virtues of all the styles are attainable in a single example of building. 'At different times in the history of architecture a different degree of emphasis has been laid upon one or another of the possible elements in the content of an architectonic conception. During the Renaissance the character of the programme emerges as a primary element in the idea. . . . Buildings in the main revealed unequivocally not only their particular purpose but their relative importance in the social fabric of the city and the state. . . . The architects of the Middle Ages, on the other hand, were chiefly attracted by the constructional possibilities of their programmes, and the prime values of the conceptions which they externalised in stone were often structural. . . . There are occasions when to rely upon and to accentuate the display of the structural element in the conception is to extract the most that the programme has to offer.'

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In acknowledging the special merits of Mediæval building, however, Mr. Budden is careful to dissociate himself from the doctrinaires who imagine that in attending to the construction and in making it the principal factor they necessarily have acquired the secret of good architecture. In most instances construction is only the means to the expression of the idea, and it can easily be over-emphasised to the detriment of the balance and proportion which are proper to the design, if the latter is to be conceived not as an isolated unit but as a fraction of a larger social entity. He also very successfully

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combats the notion that a new style of architecture can be developed from a study of the use of materials, for, like construction, the material provides the means of design, but it cannot in itself determine either the function or to any great extent even the shape of a building. 'We have to remember that enduring architecture uses its materials for its own ends and that it has other things to do than to act as a mirror to mechanical science.' Mr. Budden's account of the meaning and function of an architectural 'style' is of absorbing interest, as is his analysis of the sources of our architectural inspiration; and I cannot do better than refer the reader to the treatise itself.

Where an exposition of theory covers so wide a field it would be surprising if complete unanimity could be established between an author and a critic, and I may mention one point with regard to which I am not altogether in agreement with Mr. Budden. The criticism, however, concerns a part of his doctrine that is by no means essential to the stability of the main fabric of the architectural argument. It may even be merely a question of terminology, but it is, perhaps, worth discussing. I refer in particular to the nature of Mr. Budden's distinction between beauty and art. Beauty he acknowledges to be the invariable result of artistic activity, and yet he tells us that 'it is not within the competence of a theory of art to investigate beauty, and it is not necessary.' And again 'Beauty has many aspects, or it may be truer to say that there are many kinds of beauty; for it is by no means certain that all these effects we call beautiful can be related, or can be shown to have a common denominator and to come ultimately within the same category. There is ethical beauty, the beauty of fitness, natural beauty, the beauty that is revealed by art and so forth.' All these he considers to have nothing to do with art and he relegates them to æsthetics. The theory of art is a noble creature highly to be commended, but the theory of beauty is apparently a philosophic brat that is not of the slightest use to Mr. Budden. As in the guise in which it is here presented to us this same philosophic brat can be of no use to anybody else, I am sure he will not mind if I also treat it with disrespect. Now the employment of the word beauty in the phrases 'ethical beauty' or 'beauty of fitness' is as misleading as the employment of the word 'art' in the terms 'art of diplomacy,' 'art of cooking,' 'art of management,' which has already been condemned by Mr. Budden. In his outline of a theory of art he began by limiting the use of the word art, and it is not unreasonable to expect that an exposition of

the theory of beauty should also start by the announcement of a strict standard of terminology. 'Ethical beauty' is a *contradictio in adjectu*, and the phrase would generally be used only by somebody who was misled by the 'ethical fallacy' (so completely exposed by Mr. Geoffrey Scott and by Mr. Budden himself), while similarly the phrase 'beauty of utility' implies an acceptance of the utilitarian fallacy, the idea that by the achievement of utility not only beauty results but also art. In fact every misuse of the word beauty can be traced to a misapprehension of the true theory of art, and by the time we have eliminated all the incorrect ways of employing the term 'beauty' there remain only two legitimate uses of the word, the one when it is applied to a work of art and the other when it is applied to Nature. We are entitled to speak of the beauty of art and the beauty of Nature, but surely not of the beauty of ethics, except in so far as ethics becomes formal and expresses itself in manners, in which case it becomes a visual art subject to the rules of composition. What is, then, the relation of art to beauty? The philosophy of beauty and the philosophy of art would appear to be interchangeable terms in that the former has for its subject both art and Nature, while the latter, though apparently limiting itself to a study of the beauty created by man, is altogether stultified unless it establishes a logical relation between this beauty and the beauty of Nature. It is one of the essential weaknesses of Croce's theory of æsthetics that in the presence of Nature he becomes purblind, and the power of analysis seems here to fail him utterly. Yet, granting that art in its subject is entirely determined by Man, in its form it has a kinship with Nature, and the character of this kinship is very well expressed by Mr. Budden when he speaks of 'the *organic* coherence' which must be preserved in 'the externalisation of intuitions.' It appears to me that this word 'organic' is absolutely necessary to describe the kind of unity which is aimed at in a work of art. The term 'unity' is rather vague unless its characteristics are analysed, and I believe that this organic quality, which is, of course, a distinguishing feature of all animals and plants, is dependent upon the operation of the three formal principles of number, punctuation and inflection, which together comprise the main principle of unity. The first secures that the thing is one thing or an assemblage and not a duality, the second ordains and emphasises the limits of the thing, and thus separates it from its surroundings, while the third secures the subordination of the parts to the whole and also establishes the relation of the whole to

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what lies outside it. These principles, although expressed in natural forms, are not empirically deduced from a study of Nature, for in recognising them we are going straight to the universal logic by which Nature from the beginning was informed and animated. Mr. Budden, in his effective criticism of the false naturalism of Ruskin and his school, points out that 'buildings can dispense with conventional references to natural forms. The structural skeleton of others is less evident than that of a human being, their surface treatment no key to the material that underlies it.' By 'conventional references to Nature' I understand Mr. Budden to mean naturalistic ornament. But Nature herself belies the Ruskinian doctrines at every turn, for what is the bark of a tree but the exact counterpart of the stucco which Ruskin hated, and what body ever gives an exact external indication of the organs most essential to its well-being? The *beauty* of Nature lies not in its expression of function but in the formal unity with which that expression is invariably accompanied.

In making this digression I am not unmindful of the fact that Mr. Budden chose as his subject *An Introduction to the Theory of Architecture*, and the main test to be applied to his essay should be in the nature of an inquiry whether it will help the student to the right practice of architecture. I believe that everyone who reads it must answer unequivocally that it will. But the essay has another virtue, inasmuch as it will help to stimulate an interest in architecture on the part of the large public who devour books on æsthetic theory, but who think of art in terms of painting and sculpture alone. His criticism of Croce in particular should be followed closely. In adopting the distinction between form and subject, he has ousted almost the whole set—or brood, as one might almost describe it—of that philosopher's principles. Only an attenuated, much qualified 'intuition' now remains. It may perhaps be suspected that Mr. Budden is sometimes assailed by brutal thoughts when he sees that one last little Crocean bird still trembling in the nest.

A CLOCK IN EXILE.

By R. D. REID.

IT has been truly said of Wells that it presents to us as no other place can a picture of the English Cathedral city at its best. Nestling amidst the meadows of Somerset, bounded on the south by the marshes and magic lands of Glastonbury, and on the north by the bleak Mendip Hills so full of memories of the Roman legions, it has changed but little since the Reformation. The fact that its constitution was secular and not monastic led to less destruction in the sixteenth century than would otherwise have taken place. The great Church of St. Andrew, founded in the eighth century, but dating in the main from 1184, is surrounded by a well-nigh complete set of domestic buildings, including the moated palace and a whole street of the fourteenth century, still the residence of the Vicars Choral, with a covered way to the cathedral. But there is now an unaccustomed silence in the old town, for the clock after five hundred years service has stopped and its many bells are quiet ; visitors coming to see the quaint puppet shows, wait for the hour to strike, and then go away disappointed. The clock was very probably made at Glastonbury in the latter part of the fourteenth century. It is quite without a rival in England, and although two more clocks in Devon, at Exeter and Ottery St. Mary, may be as old in part, even such a claim is very doubtful. Among the many crafts which flourished under the abbey régime at Glastonbury clockmaking was certainly one. The historian John of Glastonbury records the erection of a clock there, with processions and shows, during the abbacy of Adam de Sudbury, which extended from 1323 to 1334. Then again, in 1540, Leland on his cataloguing tour says that there exists an *horologium*—‘Peter Lightfoot, monk, made this work.’ Whether this was the original clock of 1323-1334 it is impossible to say, but etymologists are inclined to think that the name Peter Lightfoot would not be found early in the fourteenth century. For many years a guide book fable, persisting to this day, stated that the Wells clock, was salved from the ruins at Glastonbury on the destruction of the abbey and re-erected at Wells, and that it was the work of Peter Lightfoot. As the Dean of Wells has recently pointed out, it is ludicrous to imagine that

*A Clock
in Exile*

Thomas Cromwell, then enjoying the emoluments of the Deanery, should have taken such great care to preserve the property of Glastonbury. In the position of the clock and in the masonry supporting the faces, especially inside, there is every indication that it was placed here at least a century before 1540. The matter, however, is finally settled by an entry in the account of the Communar to the Dean and Chapter for the year 1392-3, when the 'keeper of the clock' received ten shillings as his annual wage. There is no mention of a similar payment in 1343-4, so that the clock may be assumed to have been erected between these dates. It most probably came from the Glastonbury workshops, as the cathedral community at Wells was not of a type likely to be engaged upon handicrafts, and we know definitely that clocks were made at Glastonbury. The story that Peter Lightfoot made the clock himself is still accepted by many, but it seems idle to continue such a discussion without further evidence. The extent to which clockmaking was carried on at Glastonbury in these early times is an interesting speculation. Possibly the Devon clocks, and many others in the neighbourhood, since destroyed to make way for modern timepieces, came from there.

The clock at Wells consists first of a large and beautiful face of painted wood, set between two piers of the west aisle of the north transept, and with its supporting stone work completely filling a bay. The other bays have ancient vestries behind them so that a solid front is presented to the church, almost as if no aisle existed. By means of the revolution of a large gilt star the hours are marked off from 1 to 24, while an inner circle denotes the minutes. Inside again, set in a starry heaven, is a circular hole showing the phases of the moon, as we so often see them represented in the grandfather clocks of later centuries. Above the main face are two processions of knights, mounted and clad in armour, which revolve concentrically in opposite directions, the number of revolutions being according to the hour struck. Each time one of the knights is thrust back over the tail of his horse by an opponent, only to spring up again later for the next encounter. Some distance from the main face up in an arch of the triforium is a life-sized seated male figure, commonly called Jack Blandiver. He strikes the hours with a mallet on a bell hanging in front of him, and the quarters with his legs on bells under the seat. Outside the church at the north end of the transept is another fine clock face and above it two knights in wood, about a third

natural size, firmly holding a kind of halberd. They revolve at the quarter hours and so strike bells hanging above them. These figures unfortunately face the wall and thus their real beauty is missed. Our frontispiece shows them when they were taken down some years ago. It will be seen that they possess an extraordinary individuality of feature. They certainly surpass any work of the period in the cathedral, and probably elsewhere. One trembles to think how narrow was their escape when the inside of the clock was removed and how other things, newly cast in bronze at Birmingham, might have been substituted for them ! There is besides a great bell in the central tower which tolls the hours. The works of the clock are of wrought-iron, done of course by hand on an anvil. How interesting it must have been so to work, ever devising as one went along new puppets and the wheels and pulleys to work them ! Here the mechanic and the artist met, producing a thing that was at once beautiful and the scientific wonder of its age. The clock stood as it was for four hundred and fifty years, when our fathers, in the first flush of the Industrial Revolution, cleared out all the works and replaced them with their own. Instead of lasting four centuries, these barely lived to their fourth decade, and had to be again renewed in the 'eighties, only to break down completely once more in 1923. It may be truly said that we are beaten at our own game when the nineteenth century has to bow to the fourteenth in a matter of mechanical construction—when the supposedly indolent workers of a monastery in the Somerset marshes can construct a clock which in actual measure is ten times as good as our own. The old works still go at the Victoria and Albert Museum where they are now on loan. We may well ask why, if they can work at South Kensington, they cannot do so at Wells, and be reinstated in the clock from which they were taken. No doubt there are mechanical considerations ; perhaps they would not take the extra load which their multitudinous duties would involve. There does, however, appear to be very little reason why they should not be returned to Wells, to be seen as it were in their true native setting, and beside the clock they served so well for five hundred years.

*A Clock
in Exile*

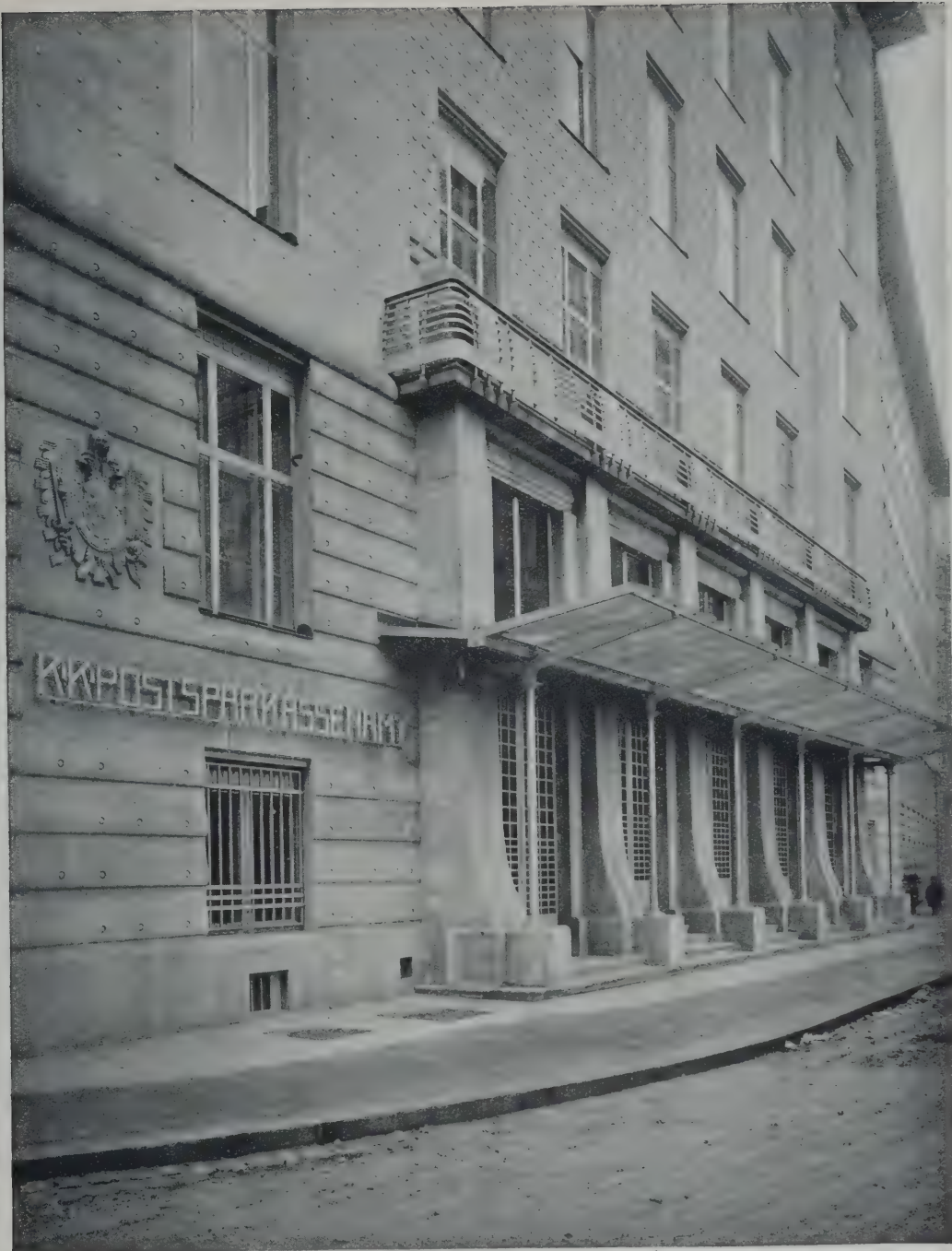
A LETTER FROM AUSTRIA.

Vienna.

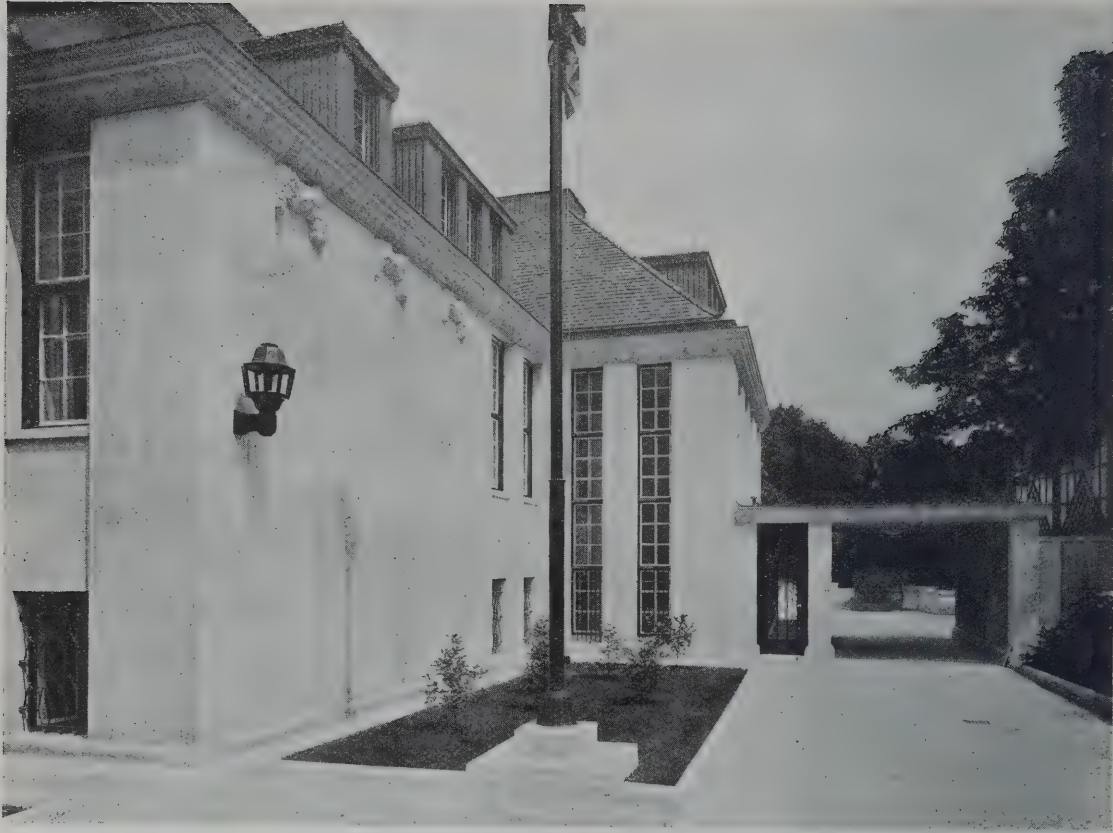
WHEN writing about modern architecture in the capital of Austria, it is impossible to ignore one who is but lately dead, and to avoid mentioning the work of Otto Wagner. I do not propose to give a complete picture of all that Austria has achieved in architecture. I shall rather call attention only to what is most talented in its present-day manifestation—to what, in other words, points to the future. But precisely on that account it is necessary to begin with Otto Wagner, for it is from him, its former leader, that the modern movement in this country may be said to start.

He died in the year 1917; his chief activity lay between the years 1897 and 1913. His best known works are the church in the Steinhof, the buildings for the Vienna City Railway, the Lupus Hospital and the Postal Savings Bank in Vienna. (See opposite page). In all these buildings the originality of his artistic creed is evident: it consists of the greatest appropriateness to purpose, of a genuineness of material, of well-considered lighting of the rooms, and of the closest study of hygienic requirements. Above all there is a complete rejection of traditional design in all its forms. His theories soon created a school; his severe and highly rational style and his tenets of appropriateness to purpose continued to keep pace, however, with the development of our modern technical science. His radical break with historical design was less favourably regarded at the time, but it is largely herein that we must look for his chief importance as an artist, and still more as a university professor. It was just by this severance that he, being one of the greatest and most consistent of his time, was able to bring a large group of pupils under his influence. Wagner's own achievement did not reach a volume corresponding to its importance. Great projects were often wrecked by the stubbornness with which he opposed suggestions for the smallest concession. His great value to the development of Austrian art lay, indeed, in his personality itself.

The particular quality of modern Austrian art (most strikingly shown in its industrial section which, in spite of its novel character, has become known beyond the confines of its own country—and especially in America—through



THE POST-OFFICE SAVINGS BANK, VIENNA.
Otto Wagner, architect.



HOUSE AT HIETZING, VIENNA. *Josef Hoffmann, architect.*

its agreeable quality of refinement) has its ultimate source in the impulse proceeding from Wagner. It was therefore no mere chance that the *Wiener Werkstätten* (Vienna Studios) were established by Josef Hoffmann and to-day still remain under the influence of this most important of Wagner's pupils.

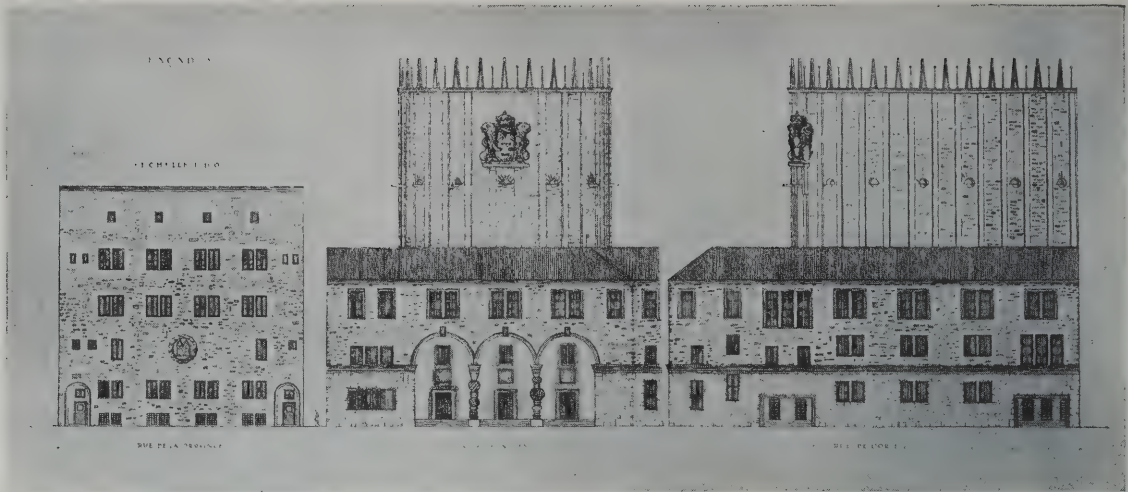
Nor, in a review of architecture, must the lighter side of Austrian art, as evidenced in textiles, glassware, silver work and many other requisites, remain unmentioned, for it is in these perhaps that the distinctively Austrian temperament is most clearly manifested, and that an inner relationship is shown to exist between all the versatility of the different artists and their works, refuting—if such should arise—any impression of arbitrariness. This harmony in our recent art springs not merely from the characteristics of our age, but is also a precipitate, as it were, of the Austrian spirit—a joyous, nimble-witted mode of life, which can be traced backwards, as to a fundamental theme, to the eighteenth century Austrian baroque itself.



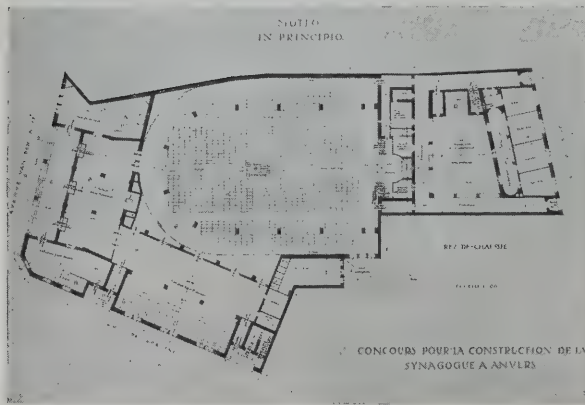
HOUSE AT GRINZING. *Oskar Strnad, architect.*

The buildings of Josef Hoffmann can also be interpreted in this manner. In spite of their neo-creative origin, which causes them to assume unusual and often fabulous shapes, they possess the real Viennese spirit ; and just because no conventions, whether of detail, of place, or even of mood, are adopted from the past, they continue the real, deeper tradition which is not handed down by historical knowledge, but which survives in the spirit of man. If we compare Hoffmann's present-day art with Wagner's, an immense difference is indeed recognised at once. That which was tentative and external in the latter, that which was endeavouring to form itself into a school—to which the name *Secessionist style* was given—has become to-day, in the case of Hoffmann as in a number of others, individuality in the most personal sense, illumined by its own inward principles. It seems inappropriate to me to speak of conformity to law in connection with such art, because it is not a law of intellect but one of feeling.

Attention should also be called to a number of architects like Leopold



DESIGN FOR JEWISH SYNAGOGUE AT ANTWERP. *Hugo Gorge, architect.*



Plan.

Baumann and others, who originate—at least in part—from Wagner's school. Names such as Wiegfried Theiss and H. Jacksch, whose last important work, the Air-service Barracks in Wiener-Neustadt, excited well-merited attention; Robert Oerley, whose country houses, to be seen in the Wiener Wald and other environs of Vienna, fit into the landscape as if they had grown up along with it; Alfred Keller, whose buildings for the settlements of the Austrian Alpine Mining Company in Styria are an example of modern settlement buildings—these, and many others whose names I lack space to mention, furnish ample evidence that the most extensive building problems of the country can be, and are being, solved by competent hands.

All these works, however, came into existence before or during the first part of the war, after which building almost ceased. This is the more regrettable as during the war, and through the change in intellectual life caused by it, fresh talent has developed or has been matured; and this is, owing to the present economic situation, wholly denied a field for the exercise of its art on any important scale. While a group of artists has collected round Hoffmann in the Wiener-Werkstätten it is interesting to find that, though

it has continually been renewed during such a long time, it has yet been maintained by its own particular style. One is the more astonished, therefore, to find in other directions in Vienna still other special styles. These other artists are not held together by any industrial undertaking, but by the unity of their views and principles. There are the architects Oscar Strnad, Dr. Josef Frank, Hugo Gorge and Grünberger. To analyse the general characteristics of their style is far from easy. Their conventions also have nothing to do with history, but are the expression of the qualities of the materials used. Their work is of great simplicity and plainness, rejecting on the one hand all unnecessary ornamentation, but displaying on the other hand intentional constructional characteristics. If with Otto Wagner it was the practical attitude of the modern engineer which utilises the achievements of technical science for the harmonious co-ordination of the whole building, in the present instance the essential integrity of the workmanship combines the exterior and interior of building into an organised whole. Their intention is not to rise above the commonplace by making a show, but rather to place themselves at the service of the community. It is at the bottom an ethical movement which seeks expression in form. Therefore their art intervenes on behalf of the simple workmanlike creation, and sets itself against mechanical mass-production and the creation of standard types. It does not insist that the builder engaged upon the house, or on its details or furniture, shall become the unthinking reproducer of drawings, that he shall specialise and through the division of labour become separated from the work as a whole, but maintains rather his right to an intellectual share in the creation of the whole work. The last important work of Hugo Gorge's, a competitive design for the Synagogue at Antwerp, must be judged on such principles, which certainly become more convincing when it is a question of religious matters. It is to be desired that this design will be carried out, so that the ideas of this artist find a realisation which is unfortunately denied him in his native country. He should obtain a success similar to that of Oscar Strnad, who has long devoted himself to reforms in theatre construction and stage equipment, and who has now for some months been engaged in the production of plays at a theatre in Holland. But above all it is to be hoped that the time will soon return when the artistic talent of the Austrian people may be turned to account in its own country.

*A Letter
from
Austria*

PETER BEHRENS.

CRITICAL REVIEWS.

CRAFTSMANSHIP.

FEW people who care for good craftsmanship will by now have neglected to pay a visit to the Medici Society's galleries in Grafton Street, where an exhibition of printed books produced in the last two decades had been on view during the month of June. Some of the most charming out of the four hundred and twenty exhibits have come from the Medici Society's own publishing house, their *Horace*, printed in Mr. Horne's beautiful Riccardi type, being probably one of the finest examples of the simpler kind of modern work. But we shall misread the lesson of this eloquent collection if we look upon the more luxurious class of books (all the Riccardi Press volumes are issued in limited editions and printed on hand-made paper or vellum) as its principal feature. Indeed, the casual observer cannot but be struck by the fact that the handsome reprint is in a minority, and that the place of honour is taken by a vast number of books manufactured, according to the catalogue, 'in the ordinary circumstances of business.' If he is one of those who have consistently taken pleasure in the productions of a number of our more discerning publishers, he will yet be somewhat startled to note their cumulative effect, and to compare it with the justly famous work of the private presses from the Kelmscott onwards. Even the Oxford University Press, one of our great national institutions, is able, with a rigorously scanty collection excluding such well-known volumes as the popular *Blake*, to produce a thrill of delighted surprise. Publishing houses such as Messrs. Heinemann, Chatto and Windus and Martin Secker could not, it will be granted, be commended too warmly for the grace and dignity with which they are careful to invest all their editions; and what is to be said of such a young firm as Mr. Jonathan Cape's, which, after a career scarcely exceeding a couple of years, comes forward with a record which any centenarian press might envy?

Although the arrangement of the exhibits under the publishers' names is both valuable and arresting, it has one drawback which might have been eliminated by the addition of an index. It is, in fact, apt to obscure somewhat the part played by the printers themselves. Now the collection of books

which have come from the publishing house of the Oxford Press is a venerable one, but the respect which that establishment must claim is considerably increased by a perusal of such of its work as appears under the imprint of a number of scattered publishers. *The Love Poems of John Donne*,¹ printed for the Nonesuch Press in the inimitable italics of the Fell type, is surely one of the loveliest books produced in this country during recent years, and one that is able to add to the reputation both of the venerable Oxford house and of Mr. Francis Meynell, the typographical consultant to the publishers, who is also responsible for the very fine *Seven unpublished Poems to Alice Meynell*, by Coventry Patmore. But to see the Fell type at its best, though in no such brilliant *ensemble*, it is perhaps more instructive to look at the *Manual of Prayers*, printed in a large size—I think 24-point—of its Roman character for Messrs. Burns and Oates, another of that increasing company of publishing houses whose work shows an impeccable continuity of excellence. A method has yet to be found that will allow us to infuse into our perfected mechanical methods the genius with which these seventeenth century punch-cutters wielded their simple tools; and this Dutch face—half-a-century older than our own Caslon—remains in a good many ways the most remarkable we possess. We have, it is true, recently had several new designs which have become as popular as they are admirable. There is the Imprint type, born of the ill-fated periodical of that name, and used for the very first item in this exhibition, the *Arts décoratif de Grande Bretagne et d'Irlande*, a perfect example of dignified presswork of the simplest class, with the headings in the shoulder (as on these pages) and the page numbers in Roman figures at the foot near the fore-edge. And there is the revised Garamond face, of which a note has already appeared in this journal. I think Mr. Jonathan Cape was about the first publisher to use the Garamond type for book work. It made, at any rate, a conspicuous success of that engaging volume of poems by W. H. Davies, *The Hour of Magic*,² shown here and printed by Mr. George Jones, who set the title for the cover of ARCHITECTURE.

The Garamond type has since given us a gala performance in the Wren memorial volume, and now appears in a work of smaller compass but of

¹ THE LOVE POEMS OF JOHN DONNE. Royal 8vo. With a portrait in collotype. Edition limited to 1,250 copies. Lond.: The Nonesuch Press, 1923. Ten and sixpence.

² THE HOUR OF MAGIC. By W. H. Davies. Lond.: Jonathan Cape, 1922. Six shillings.

Critical Reviews greater refinement, the *Fleuron*,¹ a guinea successor to the shilling *Imprint* already referred to. The *Fleuron*, typographically, is to the Wren volume what the Queen's Hall is to the Albert Hall. It preserves the format of the *Imprint*, but it is bound, and admirably bound, in stiff boards covered with a paper of the Michallet type. The articles are varied and highly competent, and those who have been horrified by the selection of contemporary work appended to the current *Penrose's Annual*, itself a fine piece of workmanship, will be delighted with those given at the end of the *Fleuron*. From the publishing office of the *Fleuron* there comes also a small book on the history of printing,² by Mr. Holbrook Jackson and Mr. Stanley Morison. It is largely a reprint of the short articles, copiously illustrated with examples, which appeared in the Printing Supplement issued by the *Manchester Guardian* about a year ago. It is instructive to note the varied effects that can be obtained by printing in the same type (this book is also set in Garamond) on paper of unequal density and finish. The publishers of the *Fleuron* are now collaborating with the Medici Society in the preparation of a volume on type faces, by Mr. Morison, which is to contain an unusual wealth of information and criticism. It will be set in the Riccardi fount and printed on Van Gelder paper, and should be a production of signal interest.

C. A. B.

¹ THE FLEURON. A journal of Typography. Edited by Oliver Simon. Ill.; pp. 128. Lond.: The Office of the *Fleuron*, 1923. One guinea.

² A SURVEY OF PRINTING HISTORY AND PRACTICE. By Holbrook Jackson and Stanley Morison. Demy 8vo. Ill.; pp. 88. Lond.: The office of the *Fleuron*, 1923. Six shillings.

LITERATURE.

¶ THE SCIENCE OF DRAWING.

IT is not often that an opportunity occurs for such a display of brotherly devotion as falls to me on this occasion, and as *Line*¹ is dedicated to Father, it seems altogether rather a family affair. It is interesting to note the influence of that father of our mutual love on the drawings that illustrate this book. The precision of touch and accuracy of delineation is similar—qualities frequently slurred over in the advertised short-cuts to learning ‘how to draw.’ Michael Sullivan’s etchings and certain of Edmund’s drawings when placed side by side might be supposed to be by the same hand. Heredity is further shown in the gifts of teaching—the facile conveyance of knowledge and ungrudging disclosure of mysteries discovered by years of patient observation and practice.

It seems that no less enjoyment has been found in the phrasemaking that illuminates the text than in the drawings themselves which display the vision of eye and brain behind the legerdemain that begets form and life from the marriage of virgin paper to masculine blackness of ink. Nor is the importance of the study limited to the circle of students for which it is written ; there is nourishment in it for the artist in any genre, including that hodman of the arts, the architect. The comments on the beginner who desires to draw great allegories, and the necessity for confronting students as soon as possible with the best of the kind of thing they admire, so that they may see that differences and degrees exist even in an abyss, is advice that the architectural master will endorse. Some remarks on advertisement might be impressed on clients, while most of it will lead to the conclusion that correct principles in one form of art can be applied to others. The chapters on perspective are a more lucid exposition of the subject than I remember, and make, of what is usually a dry matter, an oasis of interest and understanding. The treatment of light, shade and shadow, of grouping and mass, is excellent, while the lesson on figure drawing as a constructive exercise, rising upward from the foundation (reversing the surveyor’s method of working down from the top) is one that will appeal to all with experience of construction. The

¹ *LINE: AN ART STUDY.* By Edmund J. Sullivan. Ill.; Lond.: Chapman & Hall, 1923. Ten and sixpence.

*Critical
Reviews*

footnotes to the exemplary illustrations give particulars of the pens employed and call attention to the handling used to assist in the recreation of the original emotion. We may be thankful, too, for the author's ideas of beauty, and that his conception of the Goddess Aphrodite is somewhat different from that of writers such as Pierre Louys. The descriptive chapters at the end enable even a brother to get a closer insight into the man, who is, however, not so venerable as he might have us suppose, having been as precocious in his youthful grey hairs as in his early draughtsmanship. He is still, I think, some twenty odd years short of the three score years and fourteen of his father.

L. S. SULLIVAN.

¶ THE SIGNA MADONNA.

AT last Sir Theodore Andrea Cook has brought out his long promised book¹ on the gesso-covered stone carving of a Madonna and Child, known as 'The Signa Madonna,' and claimed by him for Leonardo da Vinci. He had already dealt with this subject in a privately printed pamphlet in 1919, in which he endeavoured to establish Leonardo's authorship on documentary and stylistic grounds. *Leonardo da Vinci, Sculptor* takes up and expands the same arguments without advancing Sir Theodore's case. Indeed, in his eagerness to establish his claim, Sir Theodore resorts to a kind of special pleading which is apt to shake the confidence even of those who were inclined at first to accept his theory. Thus in his eagerness to find evidence in his support he refers to Leonardo's beautiful sketch for the Madonna with the Cat, at the Uffizi Gallery, and suggests that the modelling stand on which the Child is posed may 'record the stand which Leonardo was to use for modelling the studies for the groups at Sant 'Ilario,' setting aside the fact that the Signa or Sant 'Ilario relief is chiselled in paving stone, and that a modelling stand of this kind would be worse than useless for the purpose.

None of Sir Theodore's arguments will stand the test of searching criticism. His trump card is Professor Venturi's enthusiastic support of the Leonardo

¹LEONARDO DA VINCI, SCULPTOR. An illustrated essay on the Albizzi Madonna, formerly known as the Signa Madonna. By Sir Theodore Andrea Cook. Ill.; pp. viii+104. Lond.: Arthur L. Humphreys, 1923. Ten and sixpence.

attribution. But I am assured on reliable authority that Venturi formed his opinion from a photograph, without having seen the original. The photograph leaves a much more favourable impression than the object itself, the surface of which has suffered so much and is so rough that it leaves but little indication of the artist's handiwork. The comparative illustrations introduced by Sir Theodore to prove the similarity of the types of the Madonna and the Infant to extant drawings by Leonardo would suffice in themselves to disprove his assertion. The formation of the Madonna's rounded forehead in particular is utterly unlike the noble straight brow of Leonardo's Madonna types.

The only document quoted by Sir Theodore is a mutilated passage from Leonardo's note book. Translated it reads: ' [In September] 1478 I began the two Madonnas. . . . and a similar one in Pistoja.' There is nothing whatever in this phrase to give a clue to the missing words, or to suggest that these two Madonnas were anything but paintings. Yet, starting from the theory he wants to prove, that the Signa relief is the work of Leonardo, Sir Theodore confidently maintains that these missing words should read ' one at Sant 'Ilario '—and then uses this purely conjectural completion of the sentence as evidence in his support.

Another point of which he tries to make capital is the fact that Mr. Dibblee's highly problematical treasure was on the wall of the Albizzi Villa at Sant 'Ilario. It is known that Leonardo counted the Albizzi family among his friends. What more likely and plausible than the placing of the commission for this relief in his hands? But one might with equal probability claim the Signa Madonna for Luca della Robbia, because the Albizzi Villa passed into the hands of the Federighi family, and Luca della Robbia is the sculptor of Benozzo Federighi's tomb in SS. Trinita, Florence. In the Church of S. Croce in the same city is actually a della Robbia relief which, apart from the differences in texture due to the material and technique employed and a few very minor points, tallies absolutely with the Signa Madonna.

The fact that Luca died in 1842, when the villa still belonged to the Albizzi family, is of no importance, since the relief may have been inserted in the wall at a later period by the Federighi. The Santa Croce relief, it is true, does not suggest the hand of Luca, but rather of Andrea della Robbia. But since it is evidently a copy of an earlier model, it is much more likely that the model chosen by the copyist was one by a member of his own family or ' firm,' and not by Leonardo.

*Critical
Reviews*

No, Sir Theodore Cook has not made out his case. There is no real documentary evidence in his support. The style of the relief indicates Verrocchio's bottega, but not Leonardo. That Leonardo experimented in sculpture long before he undertook the modelling of the 'Cavallo' is affirmed by Vasari and other authorities, but none of them even hint at the possibility of his ever having resorted to as crude a method as carving a relief out of paving stone and applying to it a covering of gesso. The only references to his activity as a sculptor indicate that he modelled in clay and produced some heads in terra-cotta in the round. Vasari's account of Leonardo's artistic output is very complete, but does not mention anything that can be either identified with the Signa Madonna or suggests the possibility of Leonardo's authorship. Sir Theodore Cook will have to produce better evidence to show that the 'Albizzi Madonna' is not the work of Francesco di Simone or some other of the lesser known assistants in Verrocchio's workshop.

P. G. KONODY.

¶ BRIEF NOTES: BOOKS AND PERIODICALS.

THE dance, the music and the painting of the Greeks are the subjects of three essays¹ by Mr. F. A. Wright. The author says in his preface that his object has been to restate the principles of Greek Art that have been forgotten, 'and to show how it was that Greek music was the music of words and not the music of instruments; how their painting depended on the beauty of line, and not the beauty of colour; how their dancing was not a mere form of exercise, but a form of mental expression, using the body as its medium.' The essays develop these points in a most readable way, but some of the ideas are open to debate, and one would be interested to hear Mr. Walcot's views on the author's contention that the Greeks were not a colour loving people.

All those connected with the visual arts, be they architects, sculptors, or painters, will find much that is very useful in *Visual Illusions*.² The author shows that things are influenced to an almost incredible extent by the size, colour and direction of their surroundings, and when one puts the book down one can only conclude that the things are hardly ever what they seem. The chapter on architecture deals with the correction of optical illusions in buildings, but the architect will find much of use in the other chapters.

¹THE ARTS IN GREECE. By F. A. Wright. Ill.; pp. viii.+111. Lond.: Longman's Green, 1923. Six shillings.

²VISUAL ILLUSIONS: THEIR CAUSES, CHARACTERISTICS, AND APPLICATIONS. By M. Luckeish. Ill.; pp. lx.+252. Lond.: Constable, 1922. Fifteen shillings.

Two books, both of which deal with the problem of 'jobs about the house, have just been published. In the first,¹ Mrs. Vince treats of the decoration of a house, and then explains how to look after it. The author has many a sly dig at the architect, and has distinct views on the badness of central heating and indirect lighting, but strongly advocates greater simplicity in furnishing and decorating, and has some interesting things to say on the subject of children's quarters. The second book² is less ambitious and is explained by its title, *The House Doctor*. It is clearly illustrated with sketches and photographs and shows how little things that are always going wrong with the house can be put right by those who 'know how.'

*Critical
Reviews*

It is encouraging to notice that several other periodicals have recently started to give regular series of articles on architectural subjects. The *Nation and Athenæum* under its new direction is publishing a series of papers, the first of which is called *The Modern Attitude in Architecture*, and sets out the problems of the architect of to-day and compares them with the difficulties of past generations. The author shows how the increased complexity of civilisation, with its attendant improvements in the science of hygiene, has multiplied the difficulties of planning a hundredfold. Mr. Clennell Wilkinson discourses most entertainingly in the *Challenge* on such subjects as *Architectural Belles Lettres*, *The Problem of the Shop Front* and *Architecture in the Schools*. 'Why is it that no school teaches anything about architecture?' he asks, and answers his own question by saying that 'if the children knew anything about architecture, they would instantly burn down most of the elementary schools in the country!' § On June 2, *Country Life* published some aerial views of Oxford. Oxford is wonderfully beautiful when seen from the ground, but it is even more lovely when seen from the air.

Higher Buildings for London is the title of a paper in the *London Mercury*, from the pen of Mr. O. P. Milne, F.R.I.B.A. In it he advances all the familiar arguments in favour of abolishing the eighty foot regulation for the height of buildings, and advocates the preparation of a zoning plan for London, as was recently done in New York with successful results. Under this scheme the city would be divided into districts, according to the use to which it is put, and the height of the buildings in each district would be regulated by the width of the street upon which it abuts, and would vary with the district; thus, in the business centre, the height of the buildings might be twice the width of the street, while in the residential parts only half the width of the street would be allowed.

G. B. T.

¹THE DECORATION AND CARE OF THE HOME. By Mrs. M. Vince. Lond.: Collins, 1923. Ill.; pp. 255. Six shillings.

²THE HOUSE DOCTOR. By R. Randal Phillips, Hon. A.R.I.B.A. Lond.: *Country Life*, 1923. Ill.; pp.vi.+65. Two and sixpence.

CORRESPONDENCE.

CIVIL ARCHITECTURE IN PARIS.

(*To the Editor of ARCHITECTURE.*)

SIR : The truly pathetic plight of our 'comrade' (to make use of a form of address appropriate to his subject) who writes from Paris on 'civil architecture' has moved me to contribute such relief to his undeserved mental suffering as it may be in my very limited capacity to convey.

For though I too have many times visited and revisited the spots in the fair city to which your contributor refers, I, like him, have never seen the magnificent edifices which have become familiar to us in the reproductions of equally magnificent and gigantic drawings.

The explanation surely must be that we have some unsuspected defect in the optic nerve which reduces these buildings to a normal size and at the same time transforms their appearance.

Or may it be—one hardly can suggest it—that our brilliant and talented 'camarades' have taken advantage of the pellucid and unruffled innocence of mind (which so characterizes the British architect in all ages and stages of development and decline) that they have perpetrated a fearful practical joke on us? Is it possible that these magnificent creations exist only in the imagination of their authors?

Perhaps among your readers there may be one who is experienced in such occult phenomena and yet has, withal, a nicely balanced mind, and who may therefore assist us in the solution of an interesting phenomenon.—Yours, etc.,

6 Gray's Inn Place, London, W.C.

J. CART DE LA FONTAINE.

GOTHIC FOLIAGE FORMS.

(*To the Editor of ARCHITECTURE.*)

SIR : In answer to Mr. Harding's query respecting the derivation of Gothic foliage forms, may I be allowed to quote the Gospel of Gothic according to its great Apostle, Ruskin?

'The full recognition of leaf forms, as the general source of subordinate decoration' says he, 'is one of the chief characteristics of Christian architecture; but the two roots of the leaf ornament are the Greek acanthus and the Egyptian lotus.'

'The dry land and the river thus each contributed their part; and all the florid capitals of the richest Northern Gothic on the one hand, and the arrowy lines of the severe Lombardic capitals on the other, are founded on these two gifts of the dust of Greece and the waves of the Nile.'—Yours, etc.,

164 Abbey Foregate, Shrewsbury.

EDWARD R. BILL.

THE SOCIETY OF ARCHITECTS.

PROCEEDINGS.

AN Ordinary Meeting of THE SOCIETY OF ARCHITECTS was held at 28, Bedford Square, W.C.1., on Thursday, June 7, 1923, at 6 p.m. The President, Mr. E. J. Partridge, F.S.I., having taken the Chair, the Minutes of the previous Meeting as published in the *Journal* were taken as read, and were confirmed and signed.

The following announcements were made :

Nominations for Membership, one Candidate (see inset supplement).

ADMISSIONS AND ELECTIONS.

REINSTATED TO MEMBERSHIP. RALLING, OCTAVIUS, 16, Bedford Circus, Exeter.

ELECTED AS LICENTIATES. GREGORY, WALLACE JAMES IGNATIUS DANIEL, 8, High Holborn, W.C.1. ; HIGMAN, ERNEST CHARLES, Tremar Coombe, St. Cleer, Liskeard, Cornwall ; LEWIS, JOHN MOSSOP, 1, May Bell Avenue, Blackpool ; JOHNSON, WALTER, 18, Moorlands, Gilesgate, Durham ; SHEPARD, THOMAS, 45, East Street, Horsham, Sussex.

ELECTED AS A STUDENT. COOPER, KENNETH JAMES, Hollyhurst, West Hill Road, Bournemouth.

The following candidates whose nominations had previously been announced and published were submitted for election under Article 12 and 17 of the Articles of Association, and were declared to be duly elected :—

AS MEMBERS. BAKES, LESLIE HARPER, Calverley Chambers, Victoria Square, Leeds ; SCOTLAND, GEORGE B., A.R.I.B.A., Mossiel, Airdrie.

DEATH.

MEMBER. POYNTER, SIR AMBROSE, BART., 51, South Molton Street, W.1., elected 1917, died May 31, 1923.

The proceedings then terminated.

THE STUDENT'S GIBBS; VIII.

A RULE FOR DRAWING THE SPIRAL LINES OF THE VOLUTE OF THE *IONICK* CAPITAL.

THE Rule to draw the Spiral lines, which form the *Ionick Volute*, is this : Take the height A B and divide it into eight parts, the fourth shall be the bigness of the Eye, which divide into two parts for the Centre, then draw A C in a rectangle to A B, and mark on it seven of the divisions of the upright line A B, which gives the breadth of the Volute ; the upright line on the third division gives the Centre of the Eye ; Then draw the outer square that contains the Eye, and the Diagonal lines through the Centre of it ; parallel to those Diagonals, describe the inner square, in which observe the cross lines from side to side divided into six parts for the Centres, as is expressed larger in the lower Figure, where the Centres are marked 1, 2, 3. From these Centres draw lines parallel to the sides of the outer square, extended on each side, fix one point of your Compasses in the first Centre 1, and extend the other upwards to 1, and draw the biggest Quadrant from 1 to 2 ; change your Compasses to the Centre 2, and with the length 2, 2, describe the next Quadrant from 2 to 3 ; and so on to the number of Centres, until the Spiral line touch the upper part of the Eye. The inner Spiral runs parallel to the outer from a a to Centre 3, and the breadth of the Fillet formed by them is half one of the divisions of the upright Scale. The second Spiral is marked with letters a b c d, etc., as also the Centres belonging to it ; all which will be plain if followed in the same manner as before.

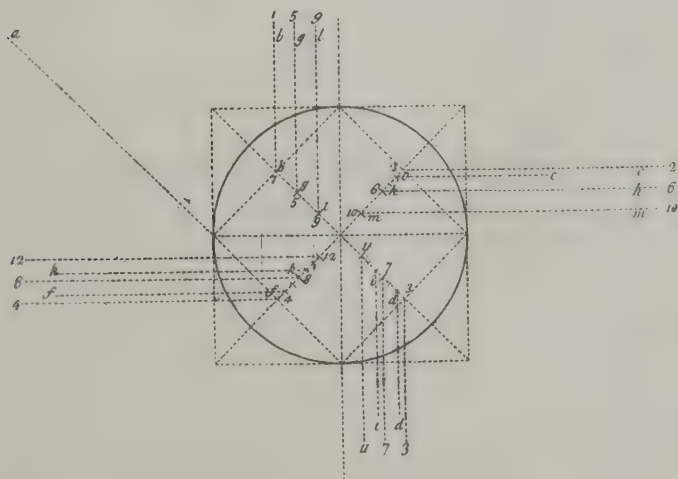
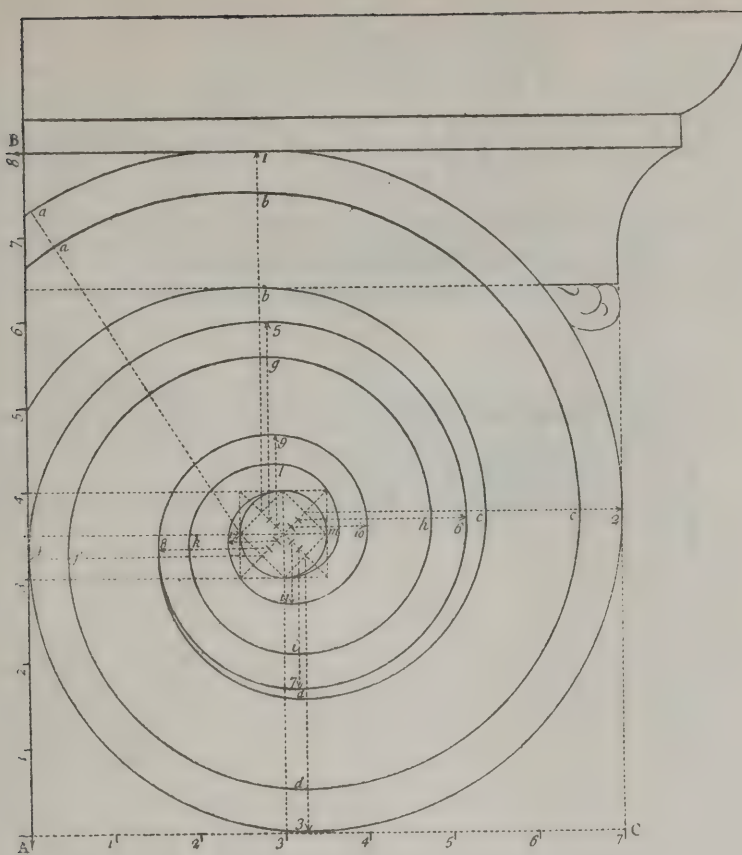


PLATE XV.

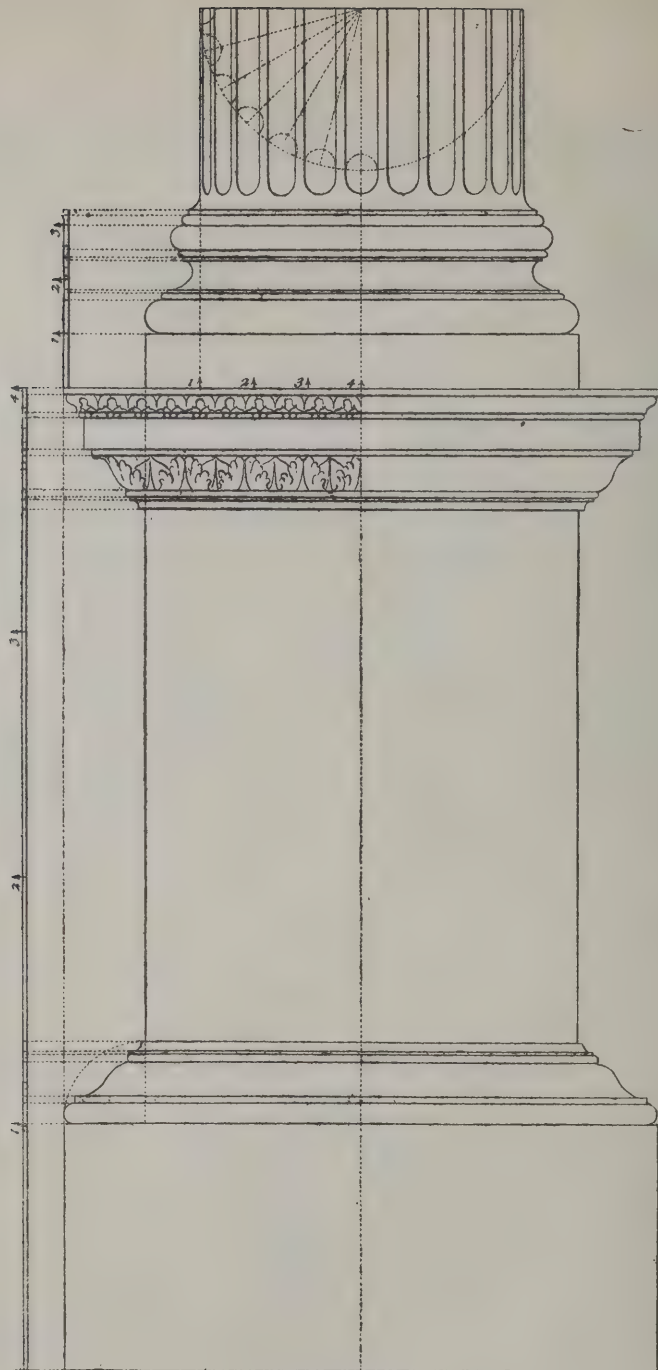


PLATE XVI.

THE CORINTHIAN PEDESTAL WITH PART OF THE COLUMN.

THE Corinthian *Pedestal* is the same, as to its general proportions and parts, as the *Pedestal* of the foregoing Orders. For the *Base* and *Cap* of it see *Plate XXIV.*, and for the *Base* of the *Column*, *Plate XXV.* The *Flutings* of the *Column* are twenty in number, and are of a *Semicircular* form.

ARCHITECTURAL NOTES AND INTELLIGENCE.

A VERY large number of architects were present at the opening of the British architect's conference, at Edinburgh, on June 14. Mr. J. Alfred Gotch, F.S.A., president-elect of the Royal Institute of British Architects, took the chair, and papers were read by Mr. T. P. Marwick, president of the Incorporation of Architects in Scotland, and Mr. H. V. Lanchester, president of the Town Planning Institute.



SEVERAL cinematograph producers have given proof of imagination recently, either by making architecture the sole subject of a picture or by allowing it to play a conspicuous part in its appeal to the more discerning kind of audience. A film devoted entirely to St. Paul's Cathedral was shown privately some weeks ago, and at the time of writing Mr. Lowell Thomas' *Romantic India* has been running at the Philharmonic Hall for some time. The mixture of moving pictures and coloured lantern slides is restful to the eye, and, given a little knowledge of the subject, there can be no two minds about the power of the cinematograph to aid in the popularization of fine architecture.



SIR AMBROSE POYNTER, Bt., who was a distinguished contributor to these pages, died at a nursing home, on May 31 last, following an operation. Sir Ambrose, who was the eldest son of Sir Edward Poynter, P.R.A., and a first cousin of the Prime Minister and of Mr. Rudyard Kipling, inherited from his grandfather both his name and his profession. From Eton, he went on to South Kensington and the Royal Academy Schools, and was articled to G. Aitchison. In an international competition for a clock-tower at Buenos Aires he was placed first, with a design which his father is reported to have described as the finest structure of that kind conceived since the fifteenth century. Among the other work carried out by him before his entrance into partnership with Mr. Wenyon in 1913 are Vernon House, now the premises of the Overseas Club, which he remodelled for the late Lord Hillingdon; Polsden Lacey, where the Duke and Duchess of York spent their honeymoon, and the balustrade outside the Athenæum, which he designed in collaboration with Sir Laurence Alma-Tadema. More than once did he come within tantalizing distance of a signal achievement, as when he was awarded the second premium in the Stepney Town Hall competition. Since the War he has designed a number of smaller memorials, those for Paisley Abbey and THE SOCIETY OF ARCHITECTS being perhaps the most interesting.

AN ARCHITECT'S ANTHOLOGY; X.

LET such craftsmen as be in the monastery ply their trade in all lowliness of mind, if the abbot allow it. But if any be puffed up by his skill in his craft, and think the monastery indebted to him for it, such a one shall be shifted from his handicraft, and not attempt it again till such time as, having learnt a low opinion of himself, the abbot shall bid him resume.

The Rule of Saint Benedict
(+528 A.D.)



THE KINGSWAY FRONT—BUSH BUILDING, ALDWYCH.

Drawn for ARCHITECTURE by Keith Murray.

ARCHITECTURE

THE JOURNAL OF THE SOCIETY OF ARCHITECTS

VOL. xvi. No. 10

AUGUST 1923

EDITORIAL COMMENT.

ONE of the items in a recent catalogue of Messrs. Hodgson's was a galley proof of an interview with Mr. Bernard Shaw on the occasion of the performance of *Cæsar and Cleopatra* at Birmingham. It was only to be expected that the author, when the article was submitted to him for his approval, should rewrite practically the whole of it on the back, and in the course of his forty-five lines of manuscript should address the interviewer in the following terms : ' Please give my compliments to Birmingham—after I leave the town—and say that I have the lowest opinion of its culture.'



THAT was in 1910. Eight years later the Civic Society was founded, and in 1921 set up the first Advisory Art Committee of the Kingdom. The Civic Society is a body whose constitution will at once be found of very great interest. Professor Granville Bantock and Mr. John Drinkwater are members of Council ; Sir Thomas Beecham, Mr. Austen Chamberlain and Principal Robertson are among the Vice-Presidents. Though the actual work of such a Society must evidently be left to persons who are normally engaged in the architectural and kindred arts, it is a significant fact that poets and musicians of eminence are playing a by no means passive part in the promotion of its activities. And what are these activities ? In order fully to appreciate their value and comparative novelty it will be well to consider the condition of the average citizen in any one of our large towns. We will take the commercial worker, moderately intelligent, moderately literate, for greater simplicity of argument. He is employed during the hours of daylight in

*Editorial
Comment*

the centre of the city. How far does his interest in the city extend beyond the office-window? He may walk from his tube station to his place of employment, from his place of employment to his favourite eating-house. At the earliest possible moment he makes good his escape: any feeling with which the city inspires him is altogether negative. Its churches have to be pulled down because he will not use them. Its buildings are covered with signs and hoardings, and he does not even notice it. Its streets are choked, its crossings paralysed with a welter of miscellaneous traffic, horse and mechanical, fast and stationary. He only becomes aware of this plethora if he has to wait twenty minutes in a vehicle himself. Half the people employed around him have to work by electric light in midsummer. It seems the most natural thing in the world. Three-quarters of them make their journey home standing up in overcrowded carriages, surrounded on all sides by advertisements. In this case it may be allowed that his patience is not without a reason: he is moving fast towards a familiar place that is in truth his own. But we know very well that as soon as he arrives he shuts himself up in the house; nor, if he leave it, does he (as one might with some plausibility suppose) walk about his native streets and public gardens as a proper citizen should. Another train conveys him speedily to theatre or golf-club; distance seems only to add to the zest of his recreation. Only in his own home does it occur to him to cast an eye upon surrounding objects, to take an active interest in their fitness and elegance: an attitude which the Birmingham Civic Society would like to see extending far beyond the domestic walls. People at present 'are forced' (we quote from the *Annual Report* which has just reached us) 'to make their own private refuges where they can indulge their instinct for decent and beautiful surroundings. . . . Instead of making a tolerable seclusion for himself with what taste he can, the citizen ought to look upon it as an honourable obligation to make his house worthy of the city that sets a clean and noble standard of comeliness.'



THE visible work achieved by the Birmingham Civic Society during the past year is scarcely proportionate to its active propaganda and its many

negotiations, some of which have been unsuccessful so far, while a certain number are still in progress with all likelihood of a happy conclusion. Some of these are referred to in the *Report* with unnecessary modesty. Among the former may be reckoned a very brave attempt to bring the recent Theatre Exhibition to Birmingham. The failure to achieve this purpose does not detract one whit from the force of the lesson which the Society's endeavours convey. The mere fact that a body existed which could in the normal exercise of its functions undertake organising work of this nature is a matter for congratulation indeed. We in London were, it is true, fortunate enough to get the Theatre Exhibition beautifully and efficiently installed at the Victoria and Albert Museum; but where is the Civic Society that strove methodically to this end on behalf of our citizens? Where may we look for such vigilant initiative when other opportunities of the same kind present themselves in future? We think we are right in saying that had not Mr. Gordon Craig (who wrote from some Railway Hotel) sent a personal appeal to the Press, the Theatre Exhibition would never have crossed the Channel—except perchance, that is to say, on its way to Birmingham, where the Civic Society is definitely instituted for the purpose of stimulating and nurturing the æsthetic consciousness of the citizens. Things have indeed altered since Mr. Shaw in his anger wrote the lines which we began by quoting.

*Editorial
Comment*



WE lack space for the discussion of the Society's other useful work, which includes lectures by Mr. Trystan Edwards and Mr. Goodhart-Rendel, the publication of pamphlets and local guide books, the purchase and development of parks and open spaces, and proposals for the rectification of such official malpractices as that which consists in crowding the greatest possible number of trade announcements, set in the most distasteful type procurable, on the front cover of telephone directories. There remains one of the most important achievements of the Society: the formation of the Advisory Art Committee, about which we shall have more to say on a future occasion.

THE WREN BICENTENARY RECORDED.

By C. H. REILLY.

IT may be said with some confidence that every genius has a touch of the amateur in his composition. The difference between the amateur and the professional in any pursuit lies chiefly in the fact that the amateur puts a greater amount of guesswork into his effort than the professional. If he is an amateur of genius it is brilliant guesswork; he reaches instantly and by instinct conclusions the professional, labouring along the beaten track, can at best arrive at by slow degrees. These remarks apply particularly to Wren, and, in less degree, to Sir Lawrence Weaver and Mr. Aldous Huxley. The latter are amateurs of architecture, yet they measure more successfully, so it seems to me, the genius of the great amateur architect than his professional brethren. Perhaps it is that we are a little prejudiced against the latter. We cannot help it. We know their buildings and we think of Sir Christopher's. If they admire him so much (we say at once) why is not the work, at any rate of some of them, more like his? It is unfair, we realise; but human nature is like that. The picture inevitably jumps to the mind of the Lilliputians trying to measure Gulliver while he lay upon the ground. There they are in crowds, running over him like so many ants, in and out of his pockets and the folds of his clothes, yet none seeing the man as he really was. So it was bound to be, perhaps, with the composite volume like the Royal Institute one.¹ Each of the well-known contributors has taken a side of the great man's career and, in most cases, has elucidated the particular area assigned to him with much interesting and occasionally fresh detail; yet on the whole there is no seeing the wood for the trees. If one wants to know, for instance, such really interesting things as what was Wren's temperament as revealed in his buildings, or where he stood in relation to great world movements like the baroque or the romantic revival, one looks in vain through this great and handsome volume for any estimate. One learns a great deal about Wren's parentage and his upbringing, his infant prodigy youth, and

¹SIR CHRISTOPHER WREN. Bicentenary Memorial Volume, published under the auspices of the Royal Institute of British Architects. Edited by Rudolf Dircks. Ill.; pp. xvi. + 280. Lond.: Hodder and Stoughton, 1923. Ordinary edition, Five guineas.

his scientific achievements. Indeed, if one may judge from the repetition of these facts, most of the contributors seem to find this the really interesting side of the man—not what he became as an architect, but what he was as a boy. The three professors of architecture, however—Professor Beresford Pite, Professor Adshead and Professor Richardson—are exceptions, as might be expected. Being teachers, they know that facts have value only in relation to other facts. They put, therefore, their section of the subject in some sort of perspective; Professor Pite puts St. Paul's in relation to the mediæval cathedrals, Professor Adshead Wren's plan of London in relation to modern town-planning, and Professor Richardson his public buildings in relation to the public events of his time. The latter, too, attempts some measure of the abstract qualities of Wren's work. But what Wren the artist was really like; where his work stands in the long history of architecture; how, for instance, he compares to great Italians, are questions neither asked nor answered. Indeed the old Cockerell drawing is not only the best tribute to Wren in the book but the best estimate of his ability and achievement. In it we are shown as it were in a moment the whole kingdom of his imagination,—a veritable city of palaces, towers and steeples grouped round the dome of his great cathedral. One wishes that great draughtsmen like Professor Adshead or Professor Pite had used their pencils in some similar tributes. One can imagine from either of them an essay in the Wren manner which would have given us a greater insight into Wren's creative spirit than all the laborious writing which is interspersed between the fine old coloured prints, photographs and drawings which Mr. Dircks, the editor, has collected for this beautifully printed volume. To him, at any rate, and to the publishers one can give unstinted praise in what must have been no small labour.

Turning now to the literary folks' estimate of the great architect, we do seem to get at once some sort of portrait, an idea, right or wrong, of what the man was like and how he expressed himself in his work. Mr. Aldous Huxley's appreciation¹ is but a short and brilliantly phrased article in which he enjoys on the way a happy tilt at Ruskin, but even so he attempts to put Wren in some sort of relation to the world at large and in particular to the baroque movement. He finds, as I suppose Englishmen of to-day are bound to find, that Wren was a great gentleman. One cannot be a great

*The Wren
Bicentenary
recorded*

¹ON THE MARGIN. By Aldous Huxley. Crown 8vo.; pp. vi.+230. Lond.: Chapman & Hall, 1923. Six shillings.

*The Wren
Bicentenary
recorded*

English artist without being that ! St. Paul's to Mr. Aldous Huxley is 'a monument of temperance and chastity.' I have thought of it as many things, it has often filled my dreams, but hardly in exactly that light. Every man to his Wren, one may say though ; and at any rate this is a definite estimate. He pictures the great architect as a very restrained and dignified Englishman entirely different from his wicked Italian contemporaries, 'who strained after impossible grandeurs, unheard-of violences,' whose buildings strangely enough, and unlike anyone else's, were only held in place 'by the unsleeping activities of gravitation.'

Sir Lawrence Weaver has written a very readable book,¹ which hides beneath a light and breezy manner a solid basis of research. It is a far better and more accurate life than either Miss Milman's or Miss Phillimore's. It gives all the essential facts of this many-sided, truly renaissance, career. Better still, where possible, Wren's own views from his letters and reports are quoted. One gets a consistent picture of a vigorous inventive spirit which seems to me near the truth. Sir Lawrence realises the defects of his qualities, the adventurousness unchecked by knowledge, which sometimes leads him into fundamental blunders like the arches under the dome of St. Paul's. He sums him up as the great amateur, and this after very informing chapters full of new information on his business methods and archæological knowledge. To him he is the capable, inventive, all-round man of affairs, who had neither the time nor opportunity for any great preliminary study. It is a fair estimate, failing, if anywhere, in complete justice to the rich robust nature of the man, which made him give to English architecture, not indeed a gentlemanly correctness, but a fine dramatic posture, which has fired the imagination and inspired the affection of everyone, simple or gentle, English or foreign, from his day to the present time. Like all great artists Wren makes the plain man feel that he is a little less plain and life a little more worth living. Like Prometheus posing on his rock, if chained to it, he vindicates us poor mortals against the immortal gods.

¹ SIR CHRISTOPHER WREN, SCIENTIST, SCHOLAR AND ARCHITECT. By Sir Lawrence Weaver, K.B.E., F.S.A., HON. A.R.I.B.A. Crown 8vo.; Ill.; pp. xvi. + 176. Lond.: *Country Life* Ltd., 1923. Seven and sixpence.

RESIDENTIAL FLATS AT OSTIA.

By F. O. LAWRENCE.

OSTIA, the ancient port of Rome, founded probably about the third century B.C., considerably extends our present knowledge of the Roman habitation. The remains of some of the buildings can be assigned to the Republican period, and *opus quadratum* walling is fairly common, but in many cases it has been used as foundations for later buildings. A few buildings of the Augustan period remain, the most notable being the theatre. Claudius and Hadrian were responsible for works on the right bank of the river at Porto, where they built two large harbours and connected them with the river. In the fifth century, Porto became more important than Ostia, and in the sixth century Ostia is described as being far from the banks of the river and undefended by walls, and the Via Ostiensis entirely neglected, while ships still came into Porto, discharging their cargoes into barges to be towed up to Rome by oxen.

Domitian began the rebuilding of Ostia at a higher level as it now stands, but the greater part of the work belongs to Hadrian and the Antonines. To this period belongs the *Insula dei Dipinti*, which is perhaps the best example of dwelling at Ostia, a type which from the proximity of Ostia to Rome must have been modelled on the Roman type, and must take precedence over the *domus*, as exemplified at Pompeii, as being typical of the Roman dwelling of the second century. The theory that foreign influence determined the arrangement of the Ostian house seems unlikely when we consider its close connection with Rome. The *domus* is not a type adapted to the necessities of every class of the population, and its characteristics are maintained only so far as they correspond to the needs of the various classes of people. The *domus* was the rich man's house only. In Rome itself there remain few examples of the *insula*, those at S. S. Giovanni e Paolo and Porta Tiburtina being the best known.

While the *domus* of Pompeii develops horizontally and is lighted internally, the *insula* of Ostia develops vertically and is lighted externally. Consequently we have an entirely new type of plan and new arrangement of rooms. The atrium and peristyle as we know it at Pompeii disappear, and the disposition

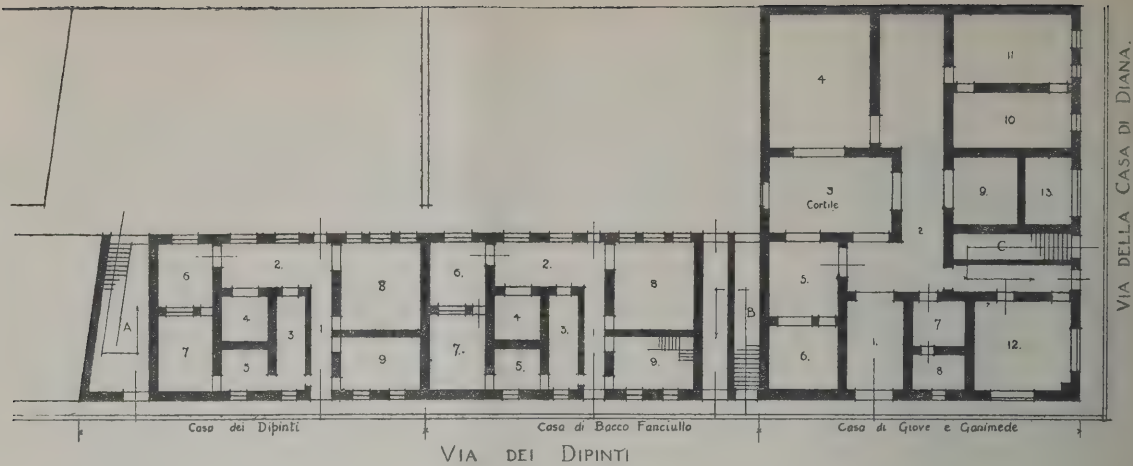


Fig. 1. PLAN.

of the rooms depends upon the façade, a condition which determines the modern house plan, and consequently the result in its general aspect much resembles a modern block of houses. The general arrangement and design is governed by much the same conditions as that of the modern house.

The points of difference of the *casa ostiense* from the *domus* may be summarised as follows :—

1. Vertical development with three or four floors, and disposition of rooms similar on each floor, and with a continuous roof and floor.
2. Development of the façade on a street or open area instead of around an open court or atrium.
3. Introduction of the block (*insula*) consisting of a number of apartments with one or more staircases opening on the street.
4. Rooms developed on the façade and depending on it for light.
5. Numerous and ample windows in continuous lines corresponding with the rooms. (Fig. 5.)
6. Introduction of passages for easy communication between streets—generally under the staircase.
7. Independence of each floor and of each apartment on each floor.
8. Introduction of doors, balconies, and passages on the façade.
9. The *cortile* or open internal court as a subsidiary element to the façade.
10. Plans of each floor correspond.

The Insula dei Dipinti is L-shaped in plan (fig. 1) and contains three houses, the largest of which—the Casa di Giovi e Ganimede—forms the base of the L, and probably belonged to the owner of the block. The other two houses—the Casa di Bacco Fanciullo and Casa dei Dipinti—are smaller and



Fig. 2.

exactly similar in plan. At the back they overlook an open court, which was probably a garden as no traces of paving have been found. It takes the place of the peristyle of the *domus*, and corresponds to the *cortile* of the later palazzo. The walls throughout are of concrete with a brick facing and about 60 centimetres thick. The rooms are barrel-vaulted at a height of about 8 metres, and, except to the more important rooms, there is a mezzanine (to be called first) floor at a height of about 4 metres. The remains of stair-cases prove there was a third storey, and with a height limit of 20 metres for private buildings, we can imagine this block to have been four or five storeys high. The thickness of the walls are a further indication that it was of considerable height. The balcony at the second floor is formed by the extension of the vault beyond the outside wall to about one metre, and arching back to the wall.

The main entrances (fig. 2) are enriched with pilasters and pediments built in hard-faced red brick with a thin joint. This is a common form throughout Ostia and in some cases is most elaborate. The remainder of the façade, built of bricks varying in colour and with a thicker joint, was probably finished with plaster. Internally the walls are finished with plaster and painted, but the work never reaches such a high standard as we find at Pompeii. The designs are generally formal, and crude attempts at per-

*Residential
Flats at
Ostia*

spective are sometimes introduced. The colours are brilliant and in many cases well preserved.

The floors of the principal rooms are finished with mosaic in black and white geometrical patterns. In the less important rooms *opus spicatum* is used. Mica was used for the windows, probably in a wooden frame, as no traces of metal or marble have been found. The Casa di Giovi e Ganimede (see figs. 1, 3, and 4) takes its name from an interesting painting which it contains. It is the largest, the best preserved, and the most elaborate of the three houses contained in the block. In plan it has some points of resemblance to the *domus*, but these are few and not very clearly defined. It has two entrances, one on the Via dei Dipinti, and one on the Via della Casa di Diana. The first is the most important and leads directly to an open court (3), and an L-shaped corridor (2). The open court corresponds to an atrium, but in this case is really nothing more than an *impluvium*. The second entrance leads also to the corridor, but is only useful in preserving the independence of the staircase from the rest of the house. At the angle



Fig. 3.

of the two streets is a large shop (12), where probably the proprietor carried on his business. It was in communication with the house through the corridor leading from the Via della Casa di Diana. *Residential
Flats at
Ostia*

To the right of the main entrance are two small rooms (7, 8), probably used for the service of the house. To the left are two larger rooms (5, 6) both obtaining light from the *cortile*, the second by means of a large window in the dividing wall. These were probably dining rooms. Opposite these on the other side of the court is the *tablinium* (4), the largest and the most important room in the house. It is about 8 metres high and had a flat ceiling, —the only room in the whole block without a vault at this level. The wall painting and floor mosaic are excellently preserved. The remaining rooms (9, 10, 11) to the right of the corridor and overlooking the street must have been either bedrooms or other living rooms.

On the first floor we get two apartments. One, on the Via dei Dipinti, consisting of five rooms (corresponding to figs. 5, 9, 10, 11, 13 of the ground floor), probably divided again originally by partitions into smaller rooms.



Fig. 4.

Residential
Flats at
Ostia

They are served directly by the staircase C opening on to the Via dei Dipinti. The other on the Via della Casa di Diana, also consisting of five rooms (corresponding to figs. 6, 1, 7, 8, 12 of the ground floor), and served by the staircase B opening on to this street. The second and third floors are similar in arrangement to the first, with the addition of the space over the large *tablinium*.

Looking at the plan of the Casa di Bacco Fanciullo, we see at a glance that it is divided into three parts. The centre part contains a corridor (1), opening directly on to the street, and a vestibule (2), which together serve as a means of circulation to the remainder of the rooms, and have the same function as the atrium of the *domus*. The remaining three small rooms of this section it is difficult to assign to any particular use. The two rooms (6, 7), in the left section correspond exactly to those marked 5, 6, of the Casa di Giove e Ganimede, and possibly were used for the same purpose. They are about 8 metres in height, having no mezzanine. The right-hand section contains also two large rooms (8, 9). That on the garden front (8) clearly corresponds to the *tablinium* of the *domus*. It also is 8 metres in height and has six large



Fig. 5

windows in two rows overlooking the garden. The walls are elaborately decorated with paintings, and the floor finished with black and white mosaic. The other room (9) contains a staircase which served as the only means of communication to the mezzanine floor, and is paved with *opus spicatum*. This must have been for the service of the house. The first three steps of the staircase are in brick, the remainder must have been of wood.

The mezzanine floor over the central section of the house must have followed the same lines as the ground floor. The staircase (B) ascended directly to the second floor, on which was a separate apartment, arranged similarly to the ground floor. The third floor also must have been similar.

The discoveries at Ostia have added a new chapter to the knowledge of the private dwellings of the Roman world. The *domus* of Pompeii, instead of being the universal type, must have been rather the exception. The *insula* type of house, on the other hand, must be recognised as the most common type of habitation in antiquity as it is to-day.

COMMERCIAL ARCHITECTURE.

By A. TRYSTAN EDWARDS.

IT is often contended that we now live in a commercial age and that consequently architecture must be made to reflect this fact. An analysis of such a statement would resolve itself into three inquiries. First, is the present age essentially more commercial than its predecessors? Secondly, is it physically possible for architecture consistently to give expression to the paramountcy of commerce? And thirdly, if it is possible for architecture to do this, is it desirable? With regard to the first question, an obvious consideration that must influence our judgment is the degree in which other activities of society have expanded. Granted that the scope of industry and commerce has increased enormously, it is also true to say that municipal government and all the public services, notably that of education, have grown to unprecedented dimensions: and there are surely more institutions which minister to the general culture of the community than ever previously! Industry and commerce have indeed expanded at the expense



Fig. 1.

of agriculture, but then agriculture never received any very distinct architectural expression ; in the towns, however, commerce had a great place both in the ancient world and during the Middle Ages ; and in the eighteenth century, long before the advent of industrialism, was not a certain people described as 'a nation of shopkeepers'? But this formidable influence of commerce has never until quite recent years threatened to lead to a modification of architectural values such as would justify shops and offices in vying with the temple or the capitol in prominence and splendour.

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Let us assume for a moment that commerce is indeed supreme and that the tradesman has got the rest of society 'in his pocket,' (if one may quote this elegant and expressive phrase!) It will help us to visualise the architectural consequences of such a consummation if I refer to a couple of rough diagrams which illustrate the contrast between the old-fashioned city (partly commercialised) and the alternative city, perhaps the city of the future, wholly commercialised. Diagram No. 1 depicts a quite imaginary city of the first type, in which the principal public buildings are given a formal pre-eminence. In the centre is a domed cathedral, and several church spires are in evidence. On the left of the place before the cathedral is a columnated



Fig. 2.



Fig. 3.

building, either a museum or a gallery of some kind. In the middle distance a town hall is visible, and it will be observed that all the buildings of a private or commercial character are kept comparatively low so that a social hierarchy has been maintained. Diagram No. 2 shows the same city after certain modern influences have been operating for a number of years. The dome of the cathedral no longer holds undisputed sway. It has an ardent competitor in the shape of an immense drapery emporium which also has a dome, not quite so large in girth (the site unfortunately would not admit of that), but of greater altitude. At night-time it flashes with illumined advertisements. On the left of the cathedral is a bank which is faintly reminiscent of the mausoleum of Halicarnassus. It says to the cathedral, 'I am just as good as you are and don't you forget it.' Still further to the left we see the towering form of the office of some very prosperous illustrated newspaper. The gargantuan edifice on the right of the picture contains in its lower floors a retail store. Its owner, Mr. Jones, has given his name to the whole structure which is known as 'The Jones Building.' On the upper floors are countless offices, and residential flats, which being thus physically elevated not only contribute to the architectural glorification of Mr. Jones, but give to their fortunate lessees a comfortable feeling of pre-eminence. It will be noticed that the churches have gone. The sites were far too valuable and the ecclesiastical authorities have disposed of them. This they could do with an easy conscience, as their architectural advisers had expressed the opinion



Fig. 4.

that the churches in question had no great artistic merit. We are compensated, however, in that the chemist's shop on the right-hand bottom corner of the diagram has taken to itself a spire. The cathedral itself, sedate, rotund, still looks at us with an air of self-confidence, but its appearance of stability is quite illusory, because economic circumstances necessitate that it should shortly be superseded by an enormous cinema of a much more ornate design.

A criticism of a town in which time-honoured symbols, once identified with public buildings expressive of the highest aspects of civilisation and government, have been appropriated by shops and offices may best be directed to the resultant architectural configuration. To the advocates of the skyscraper and the domed or besteepled shop we may say, 'Very well, for the sake of argument we will grant you that the present age *is* more commercial than any other, and the man of commerce controls us all. The government, the universities and other cultural institutions, we may suppose, instead of being independent bodies, ever ready if need be to use their influence on behalf of commerce, are actually dominated by commerce and have their policies determined by commercial and financial consideration alone. We challenge you to produce a fine city giving logical expression to this particular social fact.'

If a dome is a beautiful feature, it may be asked, why should not a shop have a dome? This sounds plausible enough, but when we consider

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the general consequences of this kind of self-assertion on the part of individual shops it will be clear that the final result of such an architectural policy would be disastrous to the appearance of our streets and would eventually militate against the attractiveness and popularity of the shops themselves. The beginnings may be quite innocuous. Diagram No. 3 shows a domed shop which, in conjunction with the comparatively restrained formation of its neighbours, makes a quite pleasing picture. It must be noted, however, that what makes the picture pleasing is the contrast between the silhouette of the dome and the simple curved lines of the street. If you destroy these lines, an architectural discord is at once produced. The convention according to which one shop is allowed to have a dome cannot in justice be limited to that single shop, for the owners of all the neighbouring shops will wish to emulate the example and in one way or another to assert themselves by appropriating some very prominent architectural feature. The result might be something like the street shown in Diagram No. 4. Not only do most of these buildings disregard each other, but they disregard the street. It is obvious that the owner of the building next to the left-hand corner shop wanted to attract attention by erecting something as much like a Gothic cathedral as possible. Perhaps he had been reading Ruskin. On the right we have an edifice in the Dutch style; and the new cinema with its barrel vault ignores the scale of everything else. An effect of restlessness is produced; and this street, even from the purely commercial point of view, will probably not be so successful as an orderly thoroughfare such as old Regent Street used to be, where the shops by their restraint and harmony expressed an aristocratic spirit and formed an attractive background for a fashionable promenade.

The plain fact of the situation is that a generous estimate of the number of public and semi-public buildings would not allocate to them more than about ten per cent. of the whole. Thus the commercial and private buildings amount to at least ninety per cent. It may also be asserted that not more than one in twenty of these latter buildings could be a 'skyscraper' or could be decorated with dome, tower, spire, or large cupola without creating a 'furore' among architectural forms, a wild and most undignified scramble for prominence. A flat-roofed 'skyscraper' is on a slightly different category to the domed shop because in this case the excessive height is said to be due to economic necessity. The arguments against the skyscraper,

such as the traffic difficulties it involves, and the appalling dislocation of land values which immediately results when the worth of every site and the ground rental demanded for it are increased at every increase of height of building permitted by the bye-laws (it being known all the time that it is only practicable for a small percentage of the buildings to reach the maximum height allowed) have so often been elaborated that one hesitates to mention them again lest truth itself be made unpopular by its wearisome reiteration. But the commercial building which takes to itself a dome, a cupola, or even a very large classic order is not governed by commercial necessity, either real or assumed, but is expressing the desire of its owner to use certain architectural symbols as a means of advertisement for himself or his business. It must be noted, however, that the efficacy of the advertisement depends entirely on the degree of restraint to which his rivals are willing to submit. It is perfectly clear that *all* the shopkeepers and other men of commerce cannot have skyscrapers, nor buildings with domes or steeples. The only logical expression of a dominant commercialism would be a universal and consistent superiority in emphasis of commercial buildings over all others, and this is not practicable. The utmost that can be accomplished in this direction is to give a quite arbitrary selected fraction of commercial structures an architectural superiority, which not only belies the equality of social status which other commercial buildings have with these, but completely prevents any public buildings from attaining to an appearance of dignity and importance. A large *majority* of things cannot be emphasised at the expense of a *minority*. On the other hand a distinguished *minority* of things can become physically prominent when set against a background of a less obtrusive *majority*. And this second arrangement was what gave effective artistic expression to the old-fashioned architectural hierarchy in which comparatively few public and semi-public buildings were allowed to preside over an assemblage of shops, offices and private dwellings. Any attempt to upset this balance, which is an essential factor in the ideal of civic architecture, is a sign of retrogression, of a profound decadence in the artistic spirit itself, and so far from being indicative of a freshness of outlook, or a laudable desire 'to move with the times,' it is born of a lack of logic, imagination and intellectual vigour. The innovation proposed can only appear tolerable in so far as its advocates resolutely shut their eyes to the consequences of the general adoption of the principle involved.

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That a deliberate short-sightedness in these matters may be to the interest of a limited number of architects and clients cannot be denied. The man of commerce himself may obtain an immediate advantage over his competitors if his business is housed in a building which boasts a campanile, and the architect also may gain a certain notoriety by being associated with such an enterprise. The architect in question may say in self-defence that he could not afford to oppose the wishes of his client, and that it was not for him single-handed to enter into combat with 'the spirit of the age.' But fortunately for the reputation of the architectural profession this picture of the architect being compelled to stand sponsor for designs of which he secretly disapproves is not really true to life. It is not pleasing to suppose that the worldly wisdom of the individual practitioner should in any instance whatsoever degenerate into servility, or that the influence of the profession itself is so small that grave matters of architectural policy should be decided in a sense contrary to its declared convictions. Unhappily, however, we live in an age when even among architects themselves convictions with regard to the essential principles of civic design are not always securely held. It is not very long since we emerged from the Gothic Revival. During the period when this experiment was being made attention was directed to every possible aspect of architecture except the civic aspect, which was wholly ignored. The results of this neglect have been disastrous and far-reaching, for many architects who have indeed reacted from the Gothic Revival, in so far as they now use the Orders and the whole repertory of classic detail, have yet inherited a conception of civic architecture that apparently does not prevent them from trying to give to their designs for commercial buildings a prominence and particularity of form which show little regard for the appearance of the street as a whole. Is it inconceivable that a modern architect should whisper to his shop-keeper client 'I have never yet had an opportunity to design a dome. Do you not think that a dome would be a very attractive crowning feature to your emporium?' And is it always the man of business who would first think of erecting a tower in association with a block of offices? Architects as a body have it in their power either to encourage or to prevent these developments, and if the 'commercial age' is really to destroy civic architecture it will have first to produce the complete commercial architect and set him in authority over his profession.

THE CONFEDERATION OF THE ARTS.

By H. V. LANCHESTER.

THE first conference called together by the Provisional Council of the British Confederation of the Arts was held at University College on June 23, when the general outlines of the scheme were placed before representative delegates from a number of societies representing the arts of painting, sculpture, engraving, architecture, the drama, music and literature. A number of educational bodies were also represented, as one of questions on the agenda was the desirability of including education as an art, as an alternative to its federating as a separate group.

The meeting was opened by a brief statement as to the objects aimed at. It was emphasised that there was no intention to interfere with the work at present being carried on by all the societies that might join the Federation, and that the functions of the proposed organisation would be only such as were outside the scope and beyond the powers of the societies acting separately, the main object being to place the artist in his true position in the national economy and to enable him to voice his views with more effect than he had hitherto been able to do.

While it was admitted that this is not the first attempt that has been made in this direction, it was claimed that the preceding ones had been comparatively limited in scope and autocratic in method, and had not succeeded because they were out of harmony with the British temperament, which demands the maximum freedom compatible with such measure of organisation as is needed to ensure unity of action.

One of the speakers defined the objects under four heads, (1) Economic defence, (2) The maintenance or improvement of standards, (3) The exercise of influence on the State and the Community, (4) International co-operation. Of course these objects are all recognised in the activities of existing societies, but they would find their efforts in such directions much more effective if they could claim the support of a body fifty-fold more numerous than their own limited membership. This would be the case in respect to all but a few of the largest bodies, and if the contemplated alliance with the Confederation of Professional Workers followed on, a total support of at least half a million could be counted on.

The Confederation of the Arts

The question will naturally arise : in what lies the value of this reinforcement, that such a definite effort should be made to secure it ? The answer demands that we should visualise the problem from two points, namely, that of the artist looking towards intellectual workers of all other types, and of these latter looking towards the exponents of the arts. It has been wisely said that when the arts have been in intimate relation to life in all its activities, they have been vigorous and purposeful. Art isolated from an outside world is a negation. The more the artist's inspiration arises out of the life and ideas of his environment, the better the chance that his art will be vital and individual. A more spacious environment is therefore worth cultivating.

On the other side it is equally to be desired that the workers in other walks of life should have facilities for getting a clearer and wider appreciation of the arts, and should be offered an easy road to the realisation of how much fuller their life can be if they have their minds attuned to the modes of artistic expression. So many brain-workers find themselves, by the stress of the utilitarian demands of the day, almost cut off from other outlooks, that anything offering release from the narrow channels we are all too prone to drift into demands our united support.

The architect is by nature of his occupation in a better position to appreciate the advantages of increased co-ordination in the arts, as not only does he in his own practice exercise this co-ordination to a certain extent, but he is also from time to time required to afford suitable accommodation for other arts in the design of galleries, concert halls and theatres. His life is one prolonged attempt to explain how he visualises his work in relation to all the activities of life, and he will naturally welcome any organised effort to make a comprehension of his position by other intellectual workers, more automatic and less dependent on his personal efforts to explain his attitude.

The Architecture Club was formed with this object in view, and its success has demonstrated that the public is not unwilling to interest itself provided the way is made easy for it. So far, however, the appeal has been to a comparatively small circle, and one of the main objects of the confederation is to extend this appeal in the widest possible way, including all the arts, and the whole of the very large public of brain-workers.

The methods by which such a Confederation might operate cannot be determined at this stage, as they would depend to a large extent on the

requirements of the various federated societies, but it is obvious that a united body with such a large membership could undertake much that is at present impracticable in the way of publicity and co-operation, and in influencing national and local action in connection with both artistic and other ameliorative proposals, with the expectation that such influence would eventually spread to the public generally, as it is now doing in France and other European countries.

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A VINDICATION OF ART: A COLLOQUY; I.

By WALTER H. GODFREY.

Terence : **Y**OU have had a wonderful day, Alexius, with your easel and your palette. Truly I envy you painters the genius which enables you to place upon paper the beauties of this lovely Cornish coast, and so permits your admirers to revive their emotions of pleasure whenever they choose, by turning to look at your work.

Alexius : Indeed, Terence, I am grateful to you for your praise, but you know enough to be aware of the pains which attend the bringing to birth of anything worthy to be called a work of art. Yet I would not give up my vocation.

Terence : Which means, my dear Alexius, that you are weary with the day's toil. What has been to an idler like myself a feast of sun and sea and sky has been to you a most serious and painful occupation. But now that the sun is setting, and we need not grieve at its departure—so confident are we of its up-rising at to-morrow's dawn—shall we talk of life and of art and of all the things we love best ?

Alexius : Nothing will content me more, Terence, as long as you will discourse and let me lie on the heather and listen.

Terence : I agree if you will rest your body but keep your mind alert, for it is nothing less than the old exploration and search for knowledge that I long to continue, and you must encourage or check me just as you feel right.

Alexius : Go right ahead, my dear fellow. I shall not fall asleep as long as I hear your voice.

Terence : Do you remember, Alexius, how troubled you were when last summer we read again together the *Republic* of Plato, and heard the decree with which Socrates banished art from his ideal City ?

Alexius : Do I not ? the wound is with me still.

Terence : But you remember that Socrates seemed not quite sure of himself ;

and he might well hesitate when he himself knew all the glories of Greek literature, architecture, and sculpture. And as if to cover his hesitation he said that Poetry (meaning by that all we call art) might after all be admitted if she could make good her claim and answer the charges brought against her.

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Alexius : Yes, I remember, but I fancy art has other things to do than to answer that delightful old moralist.

Terence : You are right, Alexius ; for the artist must produce beauty, even as a woman must produce her offspring ; and this, I think, even Socrates knew when he related the revelations of Diotima at the Banquet.

Alexius : Then why did he exclude art from his City ?

Terence : Socrates was then on a rather different quest. He was seeking justice and the nature of the just, and art seemed to him to stand in the way. But we must give him credit for not being quite sure about it. I agree with you that art has other things to do than to enter the Assembly and plead for herself, but Socrates himself anticipated that she would have many a champion.

Alexius : Now I see, Terence, since you change the metaphor, that you are resolved to wear her favour and tilt for her honour. I shall enjoy nothing better than to be present and encourage you to retrieve her good name.

Terence : Then we must make out a case for her, not from her own point of view alone, but so as to fit in with Socrates' conception of justice and truth ; unless you feel that the conclusions of that great teacher are wrong.

Alexius : I am an artist first, Terence, but I am also a man, and am keenly interested in the sayings of Socrates. But while I have every sympathy with the aim of his arguments I feel there is certainly more to be said on many things.

Terence : And he felt so too, Alexius, and we shall incur no displeasure on his part if we continue to examine all these things in our own way.

Alexius : Then lead on, my good Terence. I am going to enjoy myself weighing your arguments.

Terence : Tell me, Alexius, to make a beginning, do you know what you seek when you paint your pictures ?

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Alexius : I know and I do not know ; that is, I am conscious of a knowledge, but it is difficult to express it. The subject draws out of me a latent or sub-conscious knowledge of what I want.

Terence : Your aim is not merely to portray as faithfully as possible the forms that meet your eye. A photograph falls far short of your ambition, does it not ?

Alexius : A photograph has many obvious shortcomings. It is not even truthful from my point of view. But even if a photograph could reproduce with magical exactness all the forms, the tones and the colour of the sea and shore and sky, it would not be what I want. I select, discard, compose, in short I put myself into my picture.

Terence : I understand. Yours is an interpretation of the scene ; but you wish your work to be articulate, to be communicable to others ?

Alexius : Certainly, unless I wished to be thought an enemy of my kind. There are artists who aver that they seek to express themselves alone and are completely indifferent to the effect of their work on others. It is possible that they are sincere, yet they cannot escape from the world. We are all part and parcel of humanity, but we have different degrees of vision, and only in the sense that we work for ourselves and kindred souls, can we be held to be indifferent to the vulgar. Yet even here there are great and universal things to be interpreted which can reach the soul and sense of everyone.

Terence : My dear Alexius, you are a true philosopher. If you had shut me up with the retort that the artist cared only to express himself, and had no thought for his fellows, I should not have been daunted. The tree and the river reck nothing of man's opinion of them ; and yet, in the cosmos of mankind, trees and rivers have their value according to human conceptions of their use and beauty. And so with the artist. He produces, but the real significance of art lies not with him. The production of art may be his whim, or it may be born of his torment—in either case, its effect on mankind is important, its reaction on himself is negligible.

Alexius : I think I follow you, but are you not in danger of putting the critic on a higher plane than the artist ? Does not Socrates often emphasise

the fact that the horseman knows more of horsemanship, and the captain of navigation than other men, and should not the artist know more of art than the public?

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Terence : Socrates believed each adept had the best knowledge of the rules and practice of his art or craft, but he also acknowledged the part of the user. A cook has more knowledge of the culinary arts than the diner-out, but the latter is the best judge of his cooking ; and at a banquet, although there may be no two men whose tastes are alike, yet they will all agree on the merits or demerits of the chef.

Alexius : Yes, I grant that, and after all we are not discussing the citizens' standards of criticism but whether art is good for the state.

Terence : In short it was the effect of art on the citizens and not on the artist that troubled Socrates and his hearers. If therefore you had taken up the position that art concerned the artist only I might have been in a momentary difficulty as to how to proceed, but it would not have affected my argument. Your acknowledgment however of the communicable or articulate quality in art has made my way clear. Socrates had no illusion on this point, for it was the evidence of the effect of art on people generally that made him ban it from the City.

Alexius : I still cannot understand his action ; for he lived in a city blossoming with beauty—the work of peerless artists to be renowned for all time.

Terence : You may well feel mystified. Yet we must remember his quest, which was for justice, for moral beauty, which is not the same thing as the beauty sought by the artist.

Alexius : There is certainly a difference, but is there any real incompatibility between the one and the other, Terence?

Terence : That is just what we have to discover, Alexius, and until we can assure ourselves that there is not, we cannot assume art's brief with any certainty on the occasion of her trial. It is for this reason that I want to find your aim as an artist.

Alexius : You must drag it out of me then, for I am unable to give a satisfactory answer unaided.

Terence : If I were to take that delightful picture of the sun-set over Sennen Cove that you painted last week, and were to cut it into two halves,

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A Colloquy *Alexius:*

should I have two pictures which would in your view be as satisfying as the whole undivided?

The treatment of each part would be the same; but the composition and harmony which I had sought with such travail would be gone irrevocably.

Terence: Yet the fragments would have an interest, even a beauty, as the Venus of Milo is lovely to look upon though she has lost her arms.

Alexius: The reason is that a piece of fine work, however fragmentary now, was originally wrought as one conception, and when a person of understanding looks upon the part he instinctively conjures up the whole.

Terence: Then am I right in saying that the same is true of the arts that depend for their completion on time, as painting and sculpture depend on space? Literature, acting and dancing are beautiful if we behold them or read them for a few moments, because they are parts of a larger and complete rhythm.

Alexius: Yes, I think the same principle holds good.

Terence: Then my dear Alexius, a work of art is a thing that is complete in itself and cannot be added to or subtracted from, without destroying its significance, or—what is equivalent to destroying it—making it something quite different.

Alexius: Yes, that is true of art. There are of course forms of architecture and decoration which are specially designed for repetition, and in these cases your principle must apply either to the single *motif* or to the effect of its multiplication.

[*To be continued.*]

WHAT IS TRADITION?

By V. M. CHRISTY.

THE public is learning to look at architecture—so we are told. Facile catch-phrases on the subject fall from the lips of those who consider themselves up-to-date in their outlook. The ‘man in the street’ believes that he is intensely and intelligently interested in the buildings he passes every day, for his newspaper tells him that he is. And yet the opportunity offered by the Exhibition at Grosvenor House was not seized with that alacrity which one might expect from people who really take an interest in architecture. It is possible that the very fact of the ‘general unanimity of opinion’ shown in the selection of the exhibits spells a certain dullness to the man or woman who has not seen them. To the inexperienced layman an exhibition of any form of art is shorn of much of its interest if his faculty for criticism is not stimulated. What he enjoys is not to find a *few* exhibits which he approves and which he would like to take home with him, but *many* which induce the gratifying feeling: ‘How much better I could have done that myself!’ Possibly the public fears to be swept into the current of that ‘general unanimity of opinion.’

And if it should be swept into it, would it be altogether a bad thing? And what would be the cause of it? The perennial question as to the part which tradition should play in architecture touches these things very intimately. How far may this ‘general unanimity’ be due to the appeal of the ‘traditional’ traits in the work exhibited? If the public is not after all interested, what was the secret of the share taken by the public in the Wren celebrations? Does ‘tradition’ enter into that too? Opposing schools of thought employ the word to screen their vagueness in applauding or criticising examples of modern art. One side deplors the effects of a disregard of tradition; while the other sees salvation only in making a clean sweep,—getting rid of tradition, the canker, the worm in the bud. Probably neither section of critics quite appreciates the sense in which the other uses the word. What is tradition, in the sense in which it can be applied to architecture?

Attempts are frequently made to define this illusive thing. But it is something which cannot be exactly defined. There is something Protean,

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chameleon-like in its composition. It is best explained by citing examples of its effects or of its functions, rather than by definition of the term itself. Let us then examine some of the points in which tradition bears upon architecture, and some of the advantages (or otherwise) which it bestows. It will be necessary to employ the word itself in slightly different senses, but by gathering these together we may arrive at some idea of what tradition is or is not.

Every problem in architectural design presents some elements which have occurred in more or less similar problems in the past; each problem also contains certain *new* elements, of which past experience holds no exact counterpart. Tradition, in one of its many guises, sets free the architect in respect of those elements which are recurrences of previously solved problems, and thus enables him to concentrate his attention on the new elements. In the treatment of these new elements his genius will leave its hallmark. If his solution of the problem before him have any 'truth' in it, this will be *his* contribution to the great edifice of tradition, which is continually abuilding. The merits of an architectural design depend upon a just balance being maintained between the two sets of elements. Bad design must result when utilitarian motives and efforts after 'originality' so preponderate as to swamp tradition; and also when tradition is slavishly followed, regardless of actual requirements.

The various aspects of the subject fall into three main groups. We may describe these groups as: *universal*, *national* and *local* traditions.

Universal tradition is that which reflects human nature throughout the ages. Man always reaches out towards something inexplicable, higher than himself, and strives to express these aspirations in visible form. All religious buildings derive from some rude shrine for a tangible presentment of an unseen deity, or from a sheltered meeting-place for persons stirred by a common impulse of worship. Memorials to persons, ideas, or events occur the world over. The modern cenotaph is a descendant of 'Cleopatra's Needle.' St. Paul's Cathedral and Stonehenge are closely akin. The 'moonstones' of Ceylon are not without links with the labyrinthine paving of Chartres Cathedral. Tradition rooted thus deep in the nature of man connects the 'monumental' architecture of all races and all times. The 'monumental' has been defined as 'that which responds to the need of the ideal in contrast to that for merely human requirements.'

National or Racial tradition is a matter of external conditions. Climate is a powerful factor in its evolution. Racial temperament and habits are largely due to climate. The English domestic chimney, and the overhanging cornice of Florence, the design of the Japanese dwelling, and the verandah of the East, can all be traced to climatic influences. National tradition can only occasionally bear transplanting, but branches of it have frequently been grafted successfully on to native stock.

*What is
Tradition?*

Certain architectural traditions are developed by social systems, themselves indirectly the outcome of climatic or geographical conditions. The Roman civic system produced a National type of public building capable of becoming Universal for municipal and State architecture. The Teutonic commercial and industrial system, although it left its mark, was for various reasons more limited in the scope of its influence, geographically and chronologically. Its moot-halls and cloth-halls, for example, are no longer needed as in former times, and modern commerce has its own version of the market-place.

Local tradition develops according to available material, applied as experience has found best for local needs. Regard for local tradition is particularly valuable in the case of domestic buildings, both in rural places (where its æsthetic value is self-evident) and also even in towns, except where artificial atmospheric conditions make it inapplicable.

Local tradition sometimes leaves its mark on National and even on Universal tradition, as in the case of the classic 'orders,' once purely local types in an insignificant corner of ancient Greece. On the other hand, the lesser tradition is obliged sometimes to give place to the greater. Take for example a district devoid of stone, but rich in brick earth, where local tradition clearly indicates brick as the most appropriate and economical material. This local tradition must be overridden in certain cases, such as in the erection of a monument to some great abstract idea: Victory, Self-sacrifice, Worship. In such a case the character of the material used must harmonise, as nearly as may be, with the greatness of the conception. This can only be assured by the use of some natural material. A granite monolith, rough from the quarry, gives a far bigger mental impression than the most skilful craftsmanship can produce with manufactured materials. The Egyptians realised this when they transported stone from great distances for their monuments, and so did the builders of Stonehenge; and their memorials are humanly speaking imperishable.

*What is
Tradition?*

Tradition often survives when the practical reason for a certain feature in a building no longer obtains. Here again the value of the guidance of tradition lies in the mental effect produced. To give but one instance, church porches are no longer necessary for the reception and instruction of catechumens, but in their diminished form they still suggest the idea of preparation before entering the sacred building.

Buildings designed for particular purposes should convey their purpose to the mind, at any rate to some extent. Neglect of tradition is answerable for much unsuitable work, and not seldom for the degradation of the original purpose of the building. The neglect of the older tradition in designing hostleries and inns tends to lower the standard of the public-house, while experience has proved the converse equally true. Tradition for the design of cinematograph buildings is even now still in the making. There is grave risk of a distorted idea of the function of the cinema-theatre being expressed. In all true traditional design the *highest* ideal of the building stands foremost. Why then should flashy, superficial splendour become the traditional mark of the 'picture-house?' It is not yet too late for architects imbued with the great traditions of the past, to evolve, out of the welter of experiment, a 'traditional' type for such buildings.

True tradition has certain peculiarities. It must not be confused with custom nor with mere precedent. It cannot be memorised, nor written down, nor taught like a scientific formula. The mind must be steeped in it, so that consultation with the best tradition becomes instinctive. The modern 'hustle' of life increases the difficulty. For an intimate acquaintance with past styles takes time to acquire; moreover, this is not the only requisite: there must also be a knowledge of the circumstances and of the people giving rise to them. Knowledge of the various aspects of tradition is valueless without general taste and intelligence in correlating them, and the study of the past must be combined with close understanding of current needs. The true architect, then, is he who, in sincerity and humility, adapts tradition to the needs of his day, and forges a new and enduring link in the chain that binds the farthest future to the prehistoric past. Many such links are at this moment being forged; but the public must co-operate with those who forge them, and must contribute to the process the fires of constructive criticism.

A LETTER FROM FRANCE.

Paris.

HE is a rash man who would expect a country like ours to return to the normal standard of artistic productivity so shortly after the end of the war. The circumstances with which everyone of us still has to cope do not leave room for much dreaming ; and indeed neither the painting, the sculpture nor the architecture of the present Salon are able to produce the impression of the usual intense intellectual activity. It is, however, no part of my object in this letter to strike a pessimistic note, nor could I for that matter do so with any degree of justice. For though it must be confessed that the war has prematurely taken from us a number of significant men who would, had they survived, have been at the present-day in full possession of their mature powers, we have no less to recognise the fact that the gaps are already being filled with younger men, and that artists and writers are once more arduously at work creating, under our new conditions, a body of work that is fresh alike in feeling and in execution.

In this connection I must pause to draw attention to two distinct tendencies that are to be observed in contemporary architecture. If one takes a general desire for innovation for granted, there are yet two very different ways of achieving it. One is taken by the evolutionary group who found their practice upon the tradition of the past. They are of opinion (and, in my estimation at least, rightly) that it is impossible to turn the knowledge inherited from our ancestors into a *tabula rasa*. On the other side there are those who believe that works of art should proceed not from a rejuvenated mind but from one newly constituted, and who insist (with what an emphasis !) that it is necessary to disregard all that has preceded us in order to produce a work expressive of our century. To these revolutionaries we owe a genus of architecture (most of it, so far, fortunately remaining on paper) that is closely akin to the exercises of their cubist brethren in another art. I propose, in my brief survey of the Salon of 1923, to make no mention of these essays in syncopated architecture of which some typical ones are to be seen at the Salon of the *artistes décorateurs*, and will confine myself to the group which I have referred to as the evolutionaries, including of course those distinguished

*A Letter
from France*

artists belonging to yet another category, whose fascinating task is to prepare surveys and restorations of our principal historical monuments.

It is evident at once that the Salon of 1923 does not include a very great quantity of exhibits. Most of our French architects are engaged upon the urgent and pathetic task of rebuilding the devastated regions, and their opportunities of conceiving architectural compositions on an interesting scale are of the scantiest. Some of the work that has been done in these regions is, however, of very great interest and merit, and it is to be hoped that we shall before long have the privilege of seeing it publicly exhibited. Meanwhile it is to be remarked that the Salon makes up on the whole very well in scale and quality for the deficiency in numbers. M. Boutterin, who has been awarded the Gold Medal, is a consummate artist, a *Grand Prix* winner, whose restorations are monuments of knowledge and skill. His drawings of the palace of Tiberius at Capri are among the most remarkable efforts of their kind. He has also found fruitful material (and treated it with equal discernment in his water-colour drawings) in the villa Aldobrandini, at Frascati, in the Albani, Este, and Lante villas and in the villa of Pope Julius II. I must, however, confess to a conviction that his monochrome drawings are notably superior to those executed in colour, and mark an advance upon these in coherence and solidity. M. Gabriel exhibits a restoration of the fifteenth century town of Rhodes done by him for the *Ministère de l'Instruction Publique et des Beaux-Arts*. He has not been able to give his imagination so free a rein as M. Boutterin, for Rhodes still contains a number of authentic architecture of the period, such as the great hospital, the ramparts, and the *Auberge de France*. M. Gabriel's measured drawings and perspectives are rendered in a kind of half-monochrome that is especially commendable for its softness and delicacy of effect. They are accompanied by a considerable number of water-colour sketches of the old streets of Rhodes, all of which are extremely fresh and luminous. One of the most engaging characteristics of the streets of Rhodes is the series of flying buttresses that cross them at intervals, springing from side to side and giving the appearance of an unexpected row of triumphal arches.

In the archæological sphere I still have to refer to M. Gueritte's restoration of the *Bosquet des Dômes* at Versailles. This charming building is the work of Mansart, but has been the object of innumerable alterations and restorations. M. Gueritte has been fortunate enough to discover some of the decorations

in bronze that were originally part of its façades, and it is to be hoped that his enthusiastic work will result in the stripping off of alien additions from this exquisite example of our seventeenth century architecture, and in its return to its original shape and condition. It would be difficult to imagine anything more finely harmonious with the gardens among which it stands. *A Letter from France*

M. Guidetti has, with the bulk of his work shown, obtained one of the most highly coveted awards this year. The accomplished modernity of his *projets* merit close attention. His great building for Agricultural Exhibitions is marred somewhat by the facile exuberance of pinnacles and kindred detail by means of which it appears to attempt to make up for its temporary nature. A little more restraint would have done it no harm. The plan, on the other hand, indicates a profound knowledge and judicious application of reinforced concrete. His solution of another and perhaps more complicated problem, the abattoir for the Villette in Paris, shows his logical precision to great advantage. One of the most exacting demands of the programme in this instance was the sub-division of the scheme into consecutive stages of execution that would not interfere with the use of the original building. M. Guidetti's manner of solving the problem is highly ingenious.

Among numerous other designs of considerable interest the *Hôtel d'un Grand Couturier* (the peculiar savour of the title is not easily Englished) by M. Jacques Desvaux, and the Monument to the Dead, by M. Choynet, must be mentioned. The working-class dwellings of M. Jacques Greber are remarkable examples of such structures erected in blocks without any of the usual monotony to detract from their appearance; he achieves his effect by means of a happy punctuation of the ends with increased height and well-



Fig. 1. DESIGN FOR BATTLEFIELDS MEMORIAL—DOUAUMONT. By Henri Royer. Elevation.

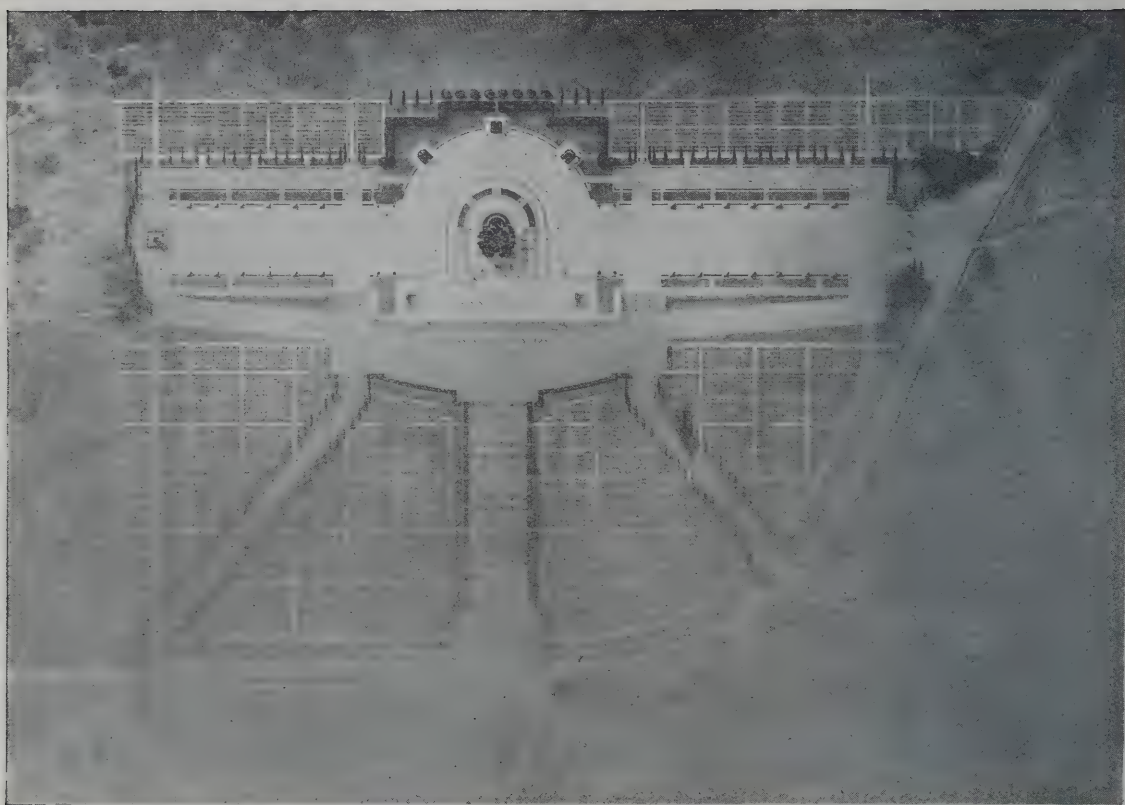


Fig. 2. DESIGN FOR BATTLEFIELDS MEMORIAL—DOUAUMONT. *By Henri Royer.* Plan.

designed gables. M. Lambert shows a very interesting design for public gardens at Arles, in which his fine talent for water-colour drawing is exhibited to its fullest advantage.

I come to the large designs prepared in public competitions, among which the two great memorials for Douaumont and Verdun are perhaps the most arresting. The various tendencies that are clearly to be detected in these works—notably their undeniable Teutonic proclivity—would require discussion here at some length were it not for the fact that my distinguished friend, M. Albert Louvet, will, when these lines are in print, have read a paper in London on the very same subject. I must content myself with pointing to the illustrations accompanying this letter, from which the reader may gather an impression of M. Henri Royer's distinguished design submitted for the former memorial.

It is with peculiar satisfaction that I turn to the exhibits which we owe to a number of distinguished British architects. The alternative design for St. Martin's Church, at Epsom, which Mr. Corlette has sent is one to which



Fig. 3. DESIGN FOR BATTLEFIELDS MEMORIAL—DOUAUMONT. *By Henri Royer.*
Elevation of main portion.

*A Letter
from France*

I must confess myself especially partial. There are certain characteristics in his work that cannot but appeal very strongly to those French architects who are acquainted with English life and manners. The simplicity of his plan is remarkable ; the straightforward method which he has adopted in order to produce a polychromatic design of singular charm should, in my estimation, have singled him out for a medal. Mr. Arnold Mitchell shows a design that has something of the same Anglo-Saxon qualities. His Office Building is almost American in its reticence ; the only liberty which the architect takes consists in the breaking-up of his horizontal lines by means of towers. Mr. Corlette's competition design for the London County Hall, prepared in conjunction with Mr. Nicholson, allows itself a degree of exuberance that to the French mind would appear almost licentious, but which is no doubt due to a habitual acquaintance with the Mediæval and Renaissance styles. Whatever the explanation may be, his outline is altogether successful, and the French architect cannot resist a feeling of envy towards his *outré-manche* colleagues who are able to soar to such heights in their buildings. The building heights which the local authorities impose in Paris, for example, do not allow our architects a measure of liberty approaching that exhibited in this design.

In the design for the North-Western Polytechnic and for the University College School at Hampstead (both by Mr. Mitchell) we once more find that studied flatness and absence of emphasis that we have come to look upon as characteristic of the English temperament in architecture. The brick and stone façade of the former, and the Hampton Court flavour of the latter, are therefore of peculiar interest to the French spectator. This juxtaposition of the work of the two neighbouring nations is, in fact, one of the most valuable and instructive features of the Salon exhibitions, and speaks highly of the cordial relations that exist between the architects of England and France—a friendship that bids fair to become closer and more warmly appreciative from year to year.

J. DE SAINT MAURICE.

CRITICAL REVIEWS.

LITERATURE.

¶ THE POETRY OF ARCHITECTURE.

OF all the periods of European history it may be remarked that the *cinquecento* in Italy lends itself less easily perhaps to original speculation to-day than any other. It is doubtful whether another could be found about which there exists a literature remotely approaching that of the Renaissance either in extent or in scholarship. The reasons for such an attraction are various. The intrinsic interest of the period is of course by itself unparalleled; its mixture of splendour and depravity has seldom been equalled; its records are exceedingly numerous and authentic when compared with those of the immediately preceeding age. Many writers have turned to it openly in a spirit of controversy, and, like Winckelmann, upheld it as the pattern of a civilised society, or, like our own furious Ruskin, denounced it with an eloquence which it had itself done much to revive. The historians in their turn have dissected and reconstituted with exquisite skill; its origin, its dissolution, all its activities have long since yielded up their secrets to the scalpel of modern research. Now and then, however, someone will look at the whole amazing spectacle with the innocence of a child watching a sunset, and become absorbed in the 'burning business of dramatic lives.' Such an attitude is that of the poet; it is that which Mrs. Taylor adopts in her enchanting book.¹ This is not a work therefore to which one should look for dispassionate statement of fact, nor indeed for sober and accurate judgments. The virtues that it does possess are of a different order. Its enthusiasm is the enthusiasm of a lover; its language is that of the choric hymn; its appreciation of the arts, and especially of architecture, is fastidious and penetrating. Few recent writers have felt anything like so strongly the power of that architecture which in a typical passage she calls 'the supreme and co-ordinating art, most expressive of time and race and place.' Her knowledge of its monuments is less extensive

¹ASPECTS OF THE ITALIAN RENAISSANCE. By Rachel Annand Taylor; with a Preface by Gilbert Murray. Pp. 302. Lond.: Grant Richards, 1923. Twelve and sixpence.

Critical Reviews than her general knowledge of the history of the times, but the bird's-eye view which she gives of the principal civil and ecclesiastical buildings of Florence is one of the most stimulating surveys of its kind. Its passionate sympathy, its unflagging delight, are contagious. I will not attempt to disentangle a paragraph for quotation, but turn instead to a later passage on the Renaissance architecture of France, a manifestation, she says,

. . . of a peculiarly expressive kind, not as in Italy, an architecture of civic pride, or fortified retreat or scenic background, but building for individual and intimate pleasure, composite as the temperament demanding it. Its delight lies in its collisions and conflicts and subtle evasions and breathless captures. The seething tenderness, the piercing note, the love of floriated detail is still of the Gothic tradition; the frank desire to arrange for love and pleasure and mirth and for the soft-shod feet of intrigue, the dream of Italy which is not really Italy, are of the New Spirit. . . . The builder becomes an artisan, the designer an artist, for those courtly clients. And to all of us the French Renaissance lives chiefly in those chateaux, built apart in their country setting, whose very names make a music like the names of the ladies in Villon's ballade. Gaiety of mediævalism, gaiety of Renaissance, they laughed in unison from these great seats like little towns, their high roofs challenging the gazer, their wonderful sky-lines of dormer and chimney and turret, their beautiful half-mocking spiral galleries, their provocative embroideries of many devices, porcupine, ermine, crowned salamander, pierced swan, double pair of wings, glorified initials.

There are more exalted passages in the book; there are others of a more excessively nervous music (in the course of a few pages we find such expressions as 'modern mingled mirth,' and 'runaway Rabelais'), but this one is on the whole representative both of the author's manner of approach and of her verbal exuberance. She is perhaps at her best when dealing with people; still, their works in architecture are, as she has wisely perceived, as informative, as fascinating, as eloquent of their whole profound individuality as any of the visible remains in which it survives.

Of this expressive power of architecture another writer, Mr. Masfield, has written very movingly in his latest volume, *King Cole*.¹ *The Builders*, a short sonnet-sequence, after showing the workmen at their task, speaks of

. . . the delicate man who built the tower,
the architect, whose purpose had governed the labour of those thousand hands.
He is shown absorbed in contemplation, standing at the summit of the

¹ KING COLE, AND OTHER POEMS. By John Masfield. Pp. 94. Lond.: Heinemann, 1923. Six shillings.

monument that, though fashioned by all this multitude, is yet 'his offspring, his alone'; *Critical Reviews*

And standing there, it seemed that all the hive
Of human skills which now it had become,
Was stone no more, nor building, but alive,
Trying to speak, this tower that was dumb.
Trying to speak, nay, speaking, 'soul to soul
With powers who are, to raven or control.

Such is the majesty of architecture, not only in the Renaissance of Mrs. Taylor's book, but at every moment of its existence; and it may be that Mr. Masfield, in paying that noble poetic tribute to the art of nations, has been moved by a feeling not altogether exempt from a kind of generous regret that finds expression in the sudden affirmative turn of the penultimate line.

C. A. B.

¶ SEVENTEENTH CENTURY LONDON.

HOLLAR'S views of London, reproduced in Professor Hind's recent work¹, are remarkable for the vivid way in which they present to us the seventeenth century Gothic city—London before the Great Fire. The author gives a short account of Hollar's life and work, and catalogues the views of Greenwich, Richmond, and Windsor, in addition to those of London and Westminster. We are grateful also for the inclusion of a few plates of not entirely topographical interest. The appearance of London's citizens as well as of her buildings becomes familiar to us by means of such plates as the beautiful 'Winter,' (Plate VIII.), one of the set of full-length 'Seasons,' which has for background a view of Cornhill and the first Royal Exchange.

Hollar was born in Prague in 1607, and at the age of twenty-nine was brought into England by the famous Earl of Arundel, 'Father of Vertu in England,' who having seen some of the etcher's work, attached him to his suite. 'I have one Hollarse wth me, whoe drawes and eches Printes in stronge water quickly and wth a pretty spiritte' wrote the Earl from Nuremberg, in May, 1636, to his Chaplain, the Rev. William Petty. On

¹ WENCESLAUS HOLLAR AND HIS VIEWS OF LONDON AND WINDSOR IN THE SEVENTEENTH CENTURY. By Arthur M. Hind. With Frontispiece and 96 Illustrations. Lond.: John Lane, The Bodley Head, Ltd., 1922. Thirty-one and sixpence.

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Reviews*

their arrival in London at the end of that year, the Earl established Hollar at Arundel House, in the Strand, and employed him in making etchings after various works of art in his collection. Here Hollar began his wonderful series of maps and views of London.

The earliest etchings done by him in England, however, were the two plates forming the long view of Greenwich (Plates XXVIII. and XXIX.). We learn that Peter Stent, the printseller, who published his etchings, paid him only thirty shillings for this charming work, which, according to Hollar's friend, Francis Place, 'very well deserv'd ten or fifteen pounds.' The artist seems indeed to have worked with extraordinary industry for very little reward. Although excelling in topography, he did not by any means confine himself to that branch of work, but has left us in addition a number of portraits, representations of historical events, and illustrations of all kinds. Parthey, in his catalogue of Hollar's work, enumerates more than 2,700 plates etched by him.

Professor Hind has treated his fascinating subject in the thoroughly competent manner that we have learned to expect from him. The volume will appeal not only to artists, print-collectors, and architects, who have long admired Hollar's exquisite craftsmanship, but to the wider circle of lovers of Old London. The catalogue of this portion of Hollar's etchings makes us impatient for a complete revision of Parthey which we hope Professor Hind will give us before long.

A word must be said, in conclusion, for the admirable way in which the publishers have co-operated with the author in the production of the volume.

HILDA F. FINBERG.

¶ BRIEF NOTES : BOOKS AND PERIODICALS.

FOR a long time controversy has raged fiercely round the exact site of Shakespeare's own theatre in Southwark. It was not until Professor Wallace discovered the documents relating to the law-suit between Shakespeare's partner Hemyngs, and his daughter, that the site on the south side of Maiden Land (now Park Street) was seriously questioned. This discovery made it appear that the Playhouse must have been nearer the river and on the north side of Maiden Lane. However, this theory was not accepted by the powers that be, and a tablet was erected on a wall of the brewery on the south side of the street, stating that The Globe Playhouse formerly stood on this site. The L.C.C. then issued a pamphlet which purported to be

authoritative, and which gave an official blessing to the brewery site. Mr. George Hubbard has just written a book¹ in which he joins issue fiercely with this theory, and maintains that The Globe was on the north side of Maiden Lane. His contention is upheld by quotations from contemporary records and documents and by the reproduction of a long series of old views of the district. Mr. Hubbard makes out such a strong case that there would seem to be little doubt that the tablet is fixed on the wrong building, and that the author of the L.C.C. pamphlet is wrong. The site that Mr. Hubbard favours is now occupied by two warehouses, Nos. 6 and 7 Bankside, on the north side of the street, and nearer the river. The book is beautifully printed by the Cambridge University Press.

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Reviews*

The origins, development and functions of English monasteries, as well as their architectural character and planning, are dealt with in a short but interesting way in a monograph² that has just gone into a second edition. It deals with the subject at just a sufficient length to give a good idea of the monasteries themselves, and of the conditions under which the monks lived and worked.

A new edition of Professor Hamlin's admirable *History of Architecture*,³ embodying the results of the most recent researches, has been published. § The Studio Special Number for this year is entitled *The Figure in Water Colour*, and it consists of twenty-four beautifully reproduced plates of water colour drawings, many of which are charming. The introduction is by Mr. George Sherringham.

In the second number of that interesting new monthly, the *Illustrated Review*, Mr. H. V. Lanchester contributes a most thoughtful analysis of the London traffic problem. He points out the absolute necessity of the creation of a central authority to deal with the traffic of greater London. In the same number there are articles on the housing problem, the black and white room at the Royal Academy, with several reproductions of Mr. F. L. Griggs' etchings, Nigel Playfair's work for the London stage, and a long essay by Mr. K. G. Chesterton, as well as other interesting items.

A special Bank number of the June *Architectural Forum* gives food for thought, and inevitably induces a comparison between the average bank in America and here. One is forced to admit that the comparison is not flattering to us. The American bank is usually dignified even if it is sometimes dull; here it is often dull without being dignified.

The Lincoln Memorial, which forms the climax of the group of buildings at Washington, comprising the Capitol, the Washington Memorial and the Mall, is

¹ON THE SITE OF THE GLOBE PLAYHOUSE OF SHAKESPEARE. By George Hubbard, V.P., R.I.B.A. Ill.; pp. 47. Cambridge: The University Press, 1923. Seven and sixpence.

²ENGLISH MONASTERIES. By A. Hamilton Thompson, M.A., F.S.A. 12 Ill.; pp. 158. Cambridge: The University Press, 1923. Three and sixpence.

³A TEXT BOOK OF THE HISTORY OF ARCHITECTURE. By A. D. F. Hamlin, New York. Longmans, Green, 1922. Ill.; pp. xix+479.

Critical most fully illustrated in the *Architectural Record* for June, and is described by Mr.
Reviews Ralph Adams Cram. While admitting that the Memorial is in no sense representative of the man it commemorates or of the age in which he lived, the author justifies it for its fitness for its position, its dignity and its beauty. As this period has not yet produced any style which may be said to be, at the same time, characteristic of the age and worthy of such an occasion, the author considers that Mr. Bacon was fully justified in going back to the best period of art, and in reproducing this fine monument to typify the fine character of the man to whose memory it is erected.

Sir Christopher Wren's house at Hampton Court, which he rebuilt himself, and in which he spent the last few years of his life, is the subject of an interesting article in the *Architectural Review* for June. The house, although considerably altered, has been restored by the present fortunate owner, and is a glorious place. In the same issue, Mr. Robert Atkinson's Church of St. Katherine, at Hammersmith, is also illustrated. This is an extraordinarily interesting expression of a modern church, as its character arises quite frankly from its modern construction. It is a steel-framed building, faced with yellow stock brickwork, and its effectiveness is derived from 'big' handling. The interior is really magnificent in its simplicity, but in the photographs one misses the effective colour scheme.

In the *Architectural Review* for July is printed the first of a series of articles by Mr. James Burford on the historical development of architectural drawings to the end of the eighteenth century. In the first part the author traces architectural drawings from the Babylonian and Egyptian examples, drawn on earthenware slabs, down to the wonderful geometrical drawings for Reguisberg Cathedral, made in the fifteenth century. In the same issue, Mr. G. G. Wornum describes the extremely interesting scheme of decoration that he has carried out at King's Hall, Bournemouth. Instead of using paint for the decorative panels, he has made use of cut paper, of various colours, with figures painted in water colour and the architectural backgrounds of specially made marble papers, such as are used by book-binders. He claims that this material not only gives effects which for richness and transparency are impossible with stipple painting, but that the designs can be cut out in the artist's studio, and pasted into position in a very short time, which, in certain conditions, is a great advantage. Altogether it is a very interesting scheme.

G. B. T.

CORRESPONDENCE.

GOTHIC FOLIAGE FORMS.

(*To the Editor of ARCHITECTURE.*)

SIR : For close upon forty years now I have been studying the evolution of Gothic foliage ornament, and have been forced to the conclusion that Mr. Cecil Orr was right in imagining it to have seasonal sequence, even though this may have been totally unconscious at the time. In France, the Corinthianesque capitals of the twelfth century had lost their volutes and the leaves had lost their serrations before the thirteenth century opened. The young leaf of the hart's tongue fern, close curled at the tip, appeared early in that century, and the tip opened as the century proceeded ; and few other forms of leaf are found. In England the carvers went direct to Nature, and appear to have taken young seedlings for their model early in the century, but of no necessarily certain plant, and to have gradually developed these, with rising stems and opening leaves. By the beginning of the fourteenth century fully developed spring and early summer leaves and flowers are found in both countries (and in Portugal also), exactly reproduced from nature and of most varied character, the finest examples in England being those of the Chapter House at Southwell Minster.

The Black Death of 1349, taken in conjunction with the Hundred Years' War, stopped development in France and England, but there is at least the great example at Batalha, in Portugal, of late summer foliage carving there, to carry on the sequence. I have been told that the same thing is to be found in Bohemia, but cannot vouch personally for this. With the autumnal foliage carving of the fifteenth century we are all familiar. England is full of it, and so is France ; and in both countries the character changes as the century proceeds, the leaves gradually taking on a withered appearance, fruit ripening and nuts appearing, and the boughs becoming gnarled and tortuous ; and this is observable equally of the English oak and of the French vine and thistle.

In England the last stage was reached in the canopies of the stalls in Henry the Eighth's Chapel at Westminster, with branches almost bare of leaves, and these withered and decayed ; but in France and Germany the final development was not suddenly checked by dissolution of the monasteries, and similar wintry 'foliage' is common in buildings dating from the earlier part of the sixteenth century—often entirely without leaves. The same thing occurs in the strange 'Manöelian' buildings of Portugal ; but there it was quickly overwhelmed by extravagances—representations of seaweed and of tropical plants, as the Portuguese navigators opened up India and Brazil.—Yours, etc.,

G. A. T. MIDDLETON.

Hartley, Cranbrook.

THE STUDENT'S GIBBS; IX.

THE CORINTHIAN ENTABLATURE.

THE height of the Corinthian Entablature is divided into ten parts ; whereof the Architrave hath three, the Frieze three, and the Cornice four. The projection of the Cornice, being equal to its height, is divided into four parts : The smaller divisions are expressed at large on the next Plate. For the Architrave see Plate XXVI. The Drawings below show the Platform of the Cornice with its Modillions and Roses.

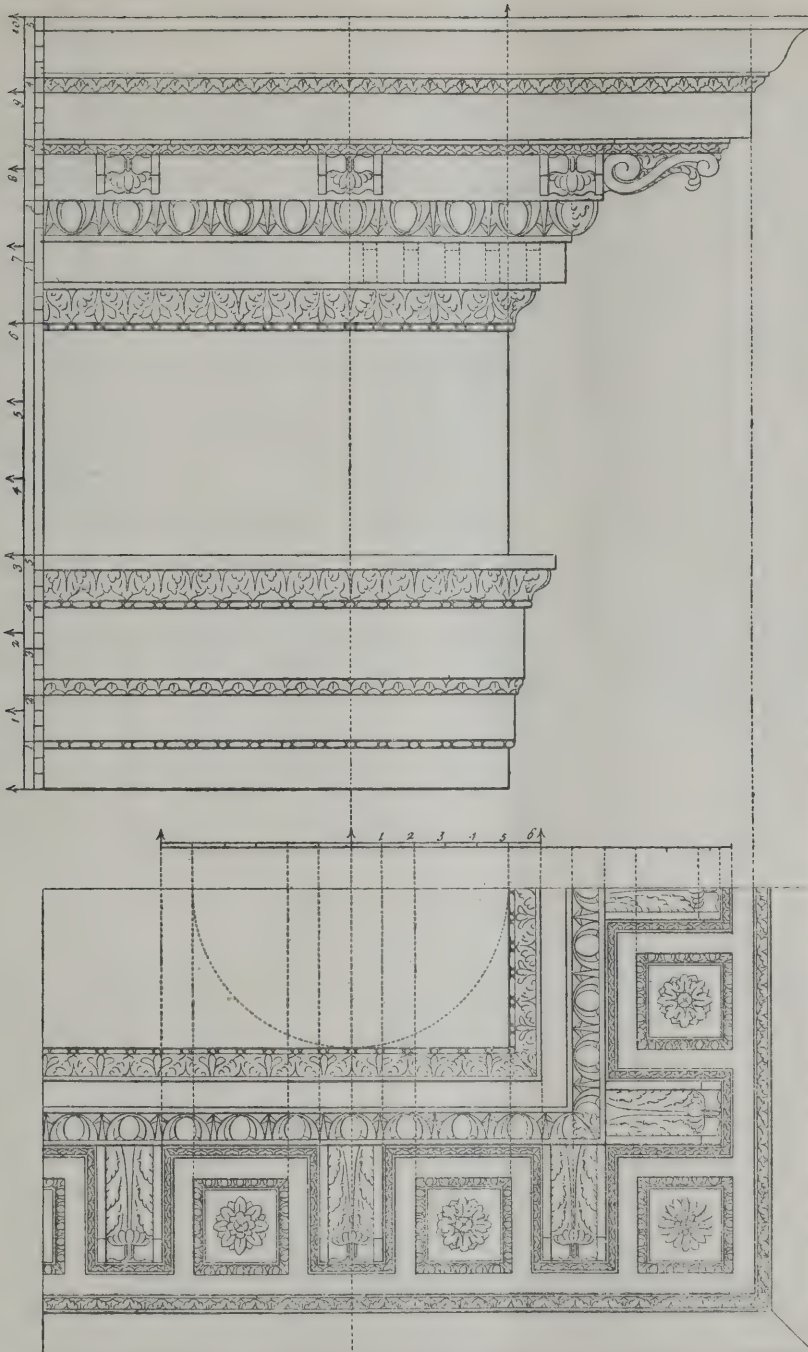


PLATE XVII.

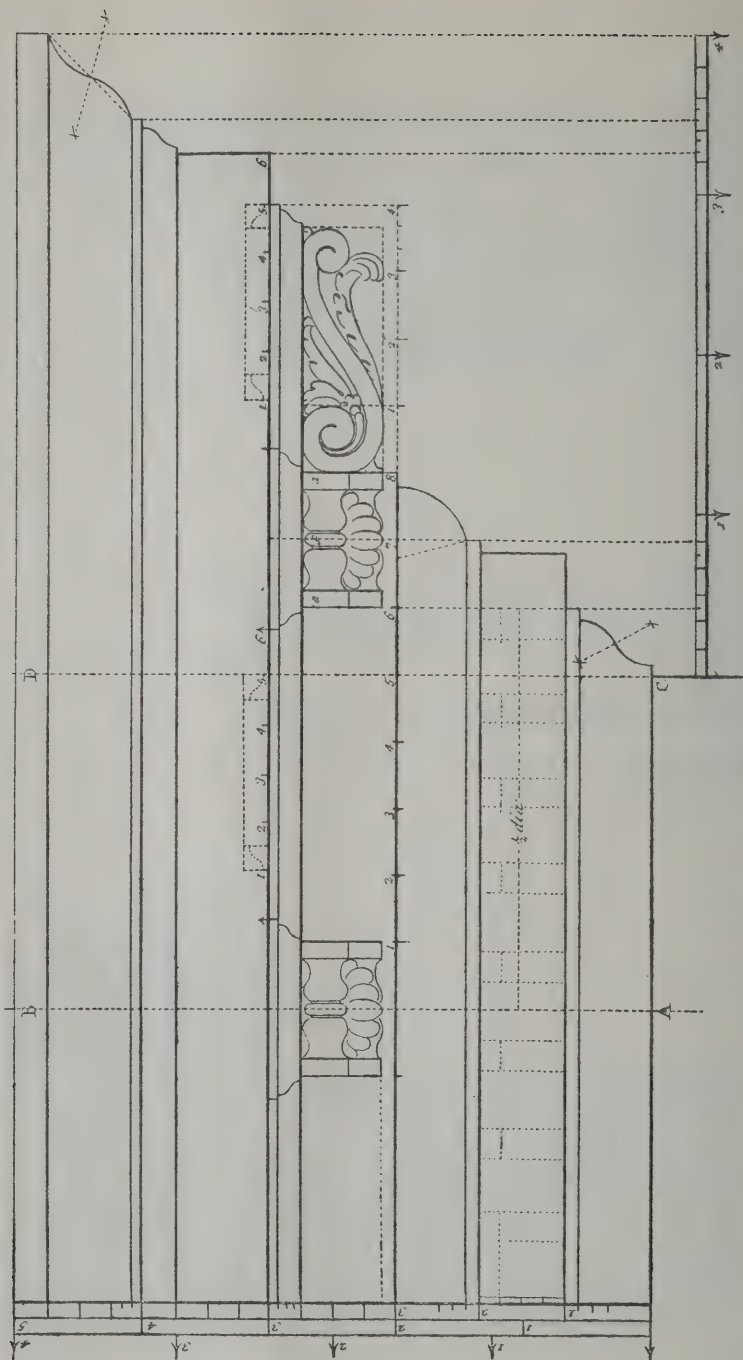


PLATE XVIII.

THE CORINTHIAN CORNICE AT LARGE.

THE Corinthian Cornice is of a more rich composition and hath a greater variety of members than the former. The first upright Scale contains four parts of the ten into which the whole Entablature is divided, as on Plate XVII. The second Scale is divided into five parts, the third of which goes to the Modillion, the fourth to the Corona, the fifth to the Cimasium; the first and second together are divided into three parts, the first is for the reversed Cima at the bottom, the second for the Dentels, and the third for the Ovolo. The smaller members are in proportion to the greater, as is explained by the lesser divisions on that Scale. The Modillions are $\frac{1}{4}$ th of the Diameter of the Column, and their distances two-sixths and a half. Half a Diameter is here divided on the Cornice into six parts, of which the breadth of the Modillion is two, and the length of it is four, the Cap projects $\frac{1}{3}$ rd of those parts, and the distance betwixt the Modillions is five. By this Rule the exact distance betwixt middle and middle of the Modillions is $\frac{7}{12}$ ths of the Diameter. The upright prick'd line A B is the middle of the Column, and C D answers to the diminished part of it, from whence the cornice is projected; which projection is equal to its height, as is shown by the Scale at the bottom of the Cornice; on which is likewise shown the bigness of a Modillion, where one-fourth of the Scale is divided into six parts, five of which make the breadth of the Modillion. The distance between them is in proportion to it, as figured in the Front and Profile of it. The Pannels in the Sofite are plain by the divisions marked on them. The Out-fillets of the Modillion marked a, a, are $\frac{1}{8}$ th of its breadth; and so is the Bead f. But I have drawn the Modillion at large and explained it at the end of this Book, Plate LXIV. As to the Dentels divide the Semi-diameter marked on the Cornice into fourteen parts: two of those parts will be the Dentel, and one the space betwixt them.

ARCHITECTURAL NOTES AND INTELLIGENCE.

IT will be remembered that earlier in the year Mr. Mervyn Macartney, Surveyor of St. Paul's, made a suggestion in the daily Press that a Wren Society should be formed for the purpose of elucidating the career and achievements of the great architect. Such a Society has now been established under the Presidency of the Earl of Balfour. It will issue an annual portfolio or monograph embodying hitherto unpublished drawings and records. The annual subscription is a guinea, and there is a life composition fee of fifteen guineas calculated upon an active career extending over twenty years or so. Mr. W. H. Ward is the Honorary Secretary.



THE British Institute of Industrial Art, with which the Design and Industries Association and the Civic Arts Association are now associated, is arranging an Exhibition of Present Day Industrial Art which, with the consent of the Board of Education, is to be held in the North Court of the Victoria and Albert Museum, South Kensington, from 10 September to 20 October next. Work in practically all the crafts will be included, and architects who have work of interest in heavy metalwork, interior decoration, furniture or similar classes are invited to co-operate. The Secretary of the Institute at 16, Grosvenor Gardens, S.W.1, will send full particulars upon application.



THE Royal Society of Arts is promoting a scheme which will provide considerable opportunity for the encouragement of ability in industrial design. The Society is holding an Annual Competition of Industrial Designs—one class open to all, the other to students of Schools of Art only. The subjects so far arranged are divided into four sections—architectural decoration, textiles, furniture and book production. After each competition exhibitions of selected designs will be held in suitable centres. The Society's diploma is to be conferred on any candidate of outstanding ability. The Architectural Decoration Committee includes Sir Reginald Blomfield, Mr. Arthur J. Davis, Mr. Geoffrey Fildes, Sir Banister Fletcher, Sir George Frampton, Mr. Stanley Hamp, Professor A. E. Richardson, Mr. H. D. Searles-Wood and Mr. John Slater.

AN ARCHITECT'S ANTHOLOGY; XI.

PROSPECT OF WINDSOR CASTLE.

BEYOND the dome¹ a lofty tower appears,
Beauteous in strength, the work of long-past years,
Old as his noble stem who there bears sway,
And, like his loyalty, without decay.
This goodly ancient frame looks as it stood
The mother pile, and all the rest her brood.
So careful watch seems piously to keep,
While underneath her wings the mighty sleep;
And they may rest, since Norfolk² there commands,
Safe in his faithful heart and valiant hands.

THOMAS OTWAY.

(1651-1684)

¹ St. George's Church.

² The Duke of Norfolk, Constable of Windsor Castle.



OLD PORTAL OF RATHAUS—ROTHENBURG.

Photographed by C. H. E. West.

ARCHITECTURE

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EDITORIAL COMMENT.

AT last, it appears, a centralised control for London traffic, declared of urgent necessity by the Royal Commission of 1905 and again by the 1919 Committee on Metropolitan Transport, and given a constitution by the Ministry of Transport Advisory Committee three years ago, is to become established in actual reality. The prospect of its establishment is, at any rate, measurably nearer than it has ever been : perhaps that is indeed all that can be truthfully said about it. The Ministry of Transport is drafting a Bill which, it is hoped, will come before Parliament in November next. If it does we shall in all probability have our London Traffic Authority without unreasonable delay, for public opinion is singularly unanimous in its desire for some such co-ordinated control. If it does not another twelvemonth will elapse before a second opportunity presents itself.



ONLY quite recently we have had one more illustration of the unexpected difficulties into which our present haphazard methods are at any moment likely to lead us. The Directors of the Bank of England were compelled, it will be remembered, to consider the extension of their famous premises, and an eminent architect was called in to prepare a scheme. Both directors and architect, being fully conscious of the unparalleled artistic importance of the fabric which the Bank's many activities had outgrown, decided to preserve as much of it as they possibly could. The consequence was that the whole of the surrounding screen wall, bearing the impress of several generations

*Editorial
Comment*

of architects, including one of the most original of our great English innovators, was to be left standing, together with several of the historic rooms which lie directly behind it. So much the owners of the building were prepared to concede to the national sentiment ; such was the price they were prepared to pay for the privilege of occupying a building of unique and undisputed artistic pre-eminence. It will readily be granted that the decision to abstain from building over a considerable portion of the ground floor was a discriminating and a generous one. When, therefore, the Soane Trustees felt called upon to point out, in a recent letter to the Press, that Soane's design was in danger, they were concerned with Mr. Baker's design, prepared for the Governors some time ago, in one particular only, against which they raised an objection which has since been adequately disposed of by Mr. Baker in his reply. No : the quarter from which danger was scented was a different one ; and it is quite safe to say that an effective central Traffic Authority would have foreseen the peril that has now arisen and would have averted it.



SOME time ago the Great Northern and City Railway Company obtained Parliamentary powers for the extension of their tube line from Finsbury-pavement to the junction of Lothbury and Moorgate Street. We have nothing whatever to say about the idea of such an extension in itself. It would in all probability be an admirable thing. Nor do we suggest that the preservation of the present Bank of England building would normally have come within the scope of those charged with either the promotion or the legalization of such a scheme. But any proposal to establish a fresh tube-station demands (need it be said ?) a thorough investigation of its effect upon those ever thickening currents of traffic that threaten at any moment to become paralysed through their own sheer impossibility of bulk. The passengers carried by an underground railway have to be brought to the surface somewhere, and it is just such a fresh influx of enormous crowds that a Traffic Authority would be called upon to consider, to sanction and, when sanctioned, to disperse. It may without diffidence be taken for granted that

the Parliamentary Committee which dealt with the Great Northern and City Railway Company's proposal did not include this question of street traffic in the many which they must have gone into with considerable care. It is, in our opinion, the most important of all. The other questions can only have been of an incidental nature : but so long as it remains the principal function of a railway to carry people from one point to another the conditions which result from the exercise of this function should be considered before anything else. To-day the position of the Bank of England is an anomalous one. The effect upon street traffic of the proposed tube outlet imperiously demands the widening of Princes Street in order to connect the new centre with the Mansion House. Not that Princes Street would not be benefitted by a little extra width in any case ; but while without the tube station such a widening would have been a luxury, it has now become (at least so the Ministry of Transport and the City Police Commissioner together assure us) a necessity. Fortunately, in public undertakings as in private life, the line which determines where necessity ends and luxury begins is a fluctuating one, its movements being accounted for by the economical position in which we find ourselves. The Improvements Committee of the London County Council does not dispute the usefulness of the proposed widening, but, being called upon to share the cost of it, is inclined to classify it as a luxury. To such a fortuitous circumstance will the Bank of England owe the preservation of one of its façades. The only drawback to our ingrained method of leaving everything to chance is that it may work both ways ; and if in the present instance we have (let us hope) been fortunate, it cannot very well be said that we deserve it.

ROTHENBURG.

By H. J. BIRNSTINGL.

NOT to turn aside on the journey from Frankfurt to Munich is to miss one of those rare opportunities for rich contrast, which is a source of such keen delight to a really experienced traveller, who selects his impressions with the care of a gourmet pondering the possibility of a generously varied menu. But whereas the modern tendency towards specialisation has certainly spread to the study of architecture, resulting in the ignoring of much that is of value and beauty because it does not accord with the prevailing taste of the moment, it has, as yet, scarcely affected the sensitivity of the palate: a variety of architectural impressions is less frequently obtained than a diversified diet. The architect, therefore, in particular would do well to break his southward course, between the contemplation of the splendid modernities at Frankfurt and the rich deposits of art and science in the spacious squares and museums of Munich, at Steinach. From thence a journey of forty minutes on the local line will bring him outside the walls of Rothenburg, set high up above the winding waters of the Tauber. The penetration of these walls will bring him within a town that would seem strangely to have escaped the ubiquitous attentions of the centuries. And he will find himself suddenly plunged into an atmosphere made familiar by *Die Meistersinger von Nürnberg*. The names of the great craftsmen, of Dürer, Veit Stoss, Peter Vischer, Hans Sachs, will penetrate from the subconscious, and the active imagination will at once invest the town with the gaiety of pompous guilds solemnly marching with wide-spread banners to the daisy-sprinkled fields by the river, where the apprentices, in full holiday mood, familiarly jostle their dignified masters dressed in their velvet fur-edged gowns. For it is with these things that the architecture of Rothenburg seems, for the most part to accord. But the town has something more to offer than an archæological interest. Good architecture transcends fashions and styles, and is always worthy of study whether or no its form harmonises with the aspiration of the day, and Rothenburg is more than a mere assemblage of old buildings in picturesque fashion, yet in the very assemblage something is to be learnt of that ancient art of town-planning, of which the recrudescence to-day leads the unthinking

to the conclusion that it is but a new development responsible for higher *Rothenburg* rates and restrictive regulations.

Although there are references to the town of Rothenburg in a document of 942 A.D., its present form is mostly the work of the thirteenth to the sixteenth centuries. A study of the city's plan shows quite clearly the original inner town which was bounded by the present curving *Juden Gasse* and *Stadt Graben*, while the east, then as now, rested on the steep bank to the river. Subsequently, in the fourteenth century, the town filled out to the present ring of fortifications which completely encircle it, such growth following natural and logical lines and resulting in a series of framed vistas which some attribute to chance and others, notably those of the school of Camillo Sitte, to careful forethought, actually the result being probably due to the certain touch of an age of instinctive builders. The varied treatment of the open spaces is a matter of particular interest. Although lacking formality they always display an instinctive appropriate setting and framing for the buildings. In the *Markt Platz*, for example, the Rathaus is delightfully placed broad-side-on to the square, while the apsidal end of the *Jacobskirche* fits irregularly into its square giving, nevertheless, delightful views of itself from various oblique approaches. These are perhaps small matters, but it is upon them that an impression of beauty in a town is created.

Everywhere the main buildings are appropriately framed in a setting that gives them scale and a proper emphasis without the austerity of complete isolation which is apt to belittle. The town is roughly the shape of a semi-circle with the arc towards the river. The inner and outer lines of fortifications are circumferential roads, while from the gates are a series of radial roads leading towards the centrally-placed *Markt Platz*. From a superficial inspection there is naturally less evidence of careful planning than is revealed in a city laid out on regular formal lines, yet this type of development harmonises with the individual buildings, which, although not haphazard, were rarely formal or axial. The harmony is, of course, incidental and not deliberate, both the buildings and their disposition being unself-conscious achievements. It is only recently, due to the elimination of time and space through modern research and development, that man has been able deliberately to choose between this or that style and this or that method of development. There are other lessons in town planning that Rothenburg offers; the quick transition from town to country, and the inviolate rural

Rothenburg belt immediately surrounding the fortifications, are examples of an arrangement which it would be well to follow, and so avoid that vast and indeterminate area of suburbs which oppresses so many of our towns and excludes the central urban dwellers from an easy intercourse with the genuine countryside. And the view of the town from these green and wooded slopes is one of extreme beauty. Seen from the river meadows, its long continuous line of fortifications, which seem to be in gentle sunny repose after centuries of strenuous opposition to persistent foes, now hold the city in a firm embrace, encircling it like a band of metal around some precious jewel. And the town rears its richly broken and imbricated skyline in tones of russet red merging, in the hazy background, to deep purples. Over all there is a compactness and homogeneity of purpose that the flowing centuries have been powerless to disturb. This, in itself, is a lesson for the modern eye, for with our ever growing facilities for the rapid transport of materials and the rapid interchange of ideas we are apt to ignore the consideration of the whole in our concentration on the particular, and so our own towns of recenter growth viewed, were it possible, from such a point would show a devastating lack of harmony and a restless insistence on individual claims. Yet Rothenburg, as we see it to-day appearing so complete, is the work of many centuries, each of which would seem to have laid its deposit gently and reticently and with due consideration for what was before it. But we know that such consideration, if so it can be called, was not deliberate.

Within the town there are many buildings of individual distinction. The Rathaus combines the Gothic and Renaissance styles, there being a definite cleavage between the thirteenth and the sixteenth century work. The latter shows an unusual purity, lacking the reed-like and fantastic element which characterises much of the earlier and the later German renaissance. It presents a long, sedate, and evenly fenestrated appearance to the square, broken by the staircase tower with its raking windows. Its great breadth of roof is pierced by three tiers of dormers. In an anti-room within, there is a remarkably fine open timber roof carried on Ionic columns; this leads to the great hall, once the Court Room, for Rothenburg until the beginning of the nineteenth century was a free city, in which now a yearly festival is held to commemorate the capture of the town by Tilly in the Thirty Years War. In this way are the annals of the town and a civic interest kept ever fresh in the minds of each oncoming generation.

Near to the Rathaus is a façade of gem-like clarity, carved and fantastic with groaning Caryatides, said, appropriately enough, to have been the house of the *Baumeister*. The courtyard is full of that rich half-humorous detail, which, although alien to our outlook and tastes of to-day, we cannot but admire, as we recognise its then appropriateness to the spirit of the age which produced it, and feel its position in the ceaseless unfolding of architectural development. But Rothenburg has many houses of this character, and in the broad *Herrn Gasse*, where her patricians gathered, are to be found traces of grandeur in façade and courtyard of many an old house which is now content lazily to perform a function of less exacting pomp and splendour.

Of the many churches the *Jakobskirche*, with its twin towers and double chancel, is the most beautiful; it is indeed a remarkably fine and pure example of German late Gothic, its building spreading over about a century from 1373 to 1471, and even the restorations in the middle of the last century have done little to disturb its serenity. Within there is some beautiful contemporary glass and three magnificently carved wooden altars. One, an early work of Riemenschneider, is infused with that sincerity and austerity which is characteristic of that long line of fifteenth century craftsmen, painters and workers in wood and metal. Even an age which has little use for Gothic cannot but admire the delicacy and the lace-like intricacy of much of this work. Another church that repays close study is St. Wolfgang, which modestly nestles against the fortifications; it is a small church built at what must be considered in those leisured days unusual speed, within a decade at the end of the fifteenth century. The so-called *Heiligblutkapelle*, Chapel of the Holy Blood, contains examples of painting and sculpture, which although scarcely first-rate, and certainly not equal to the best work at Nürnberg, nevertheless still seem to radiate a spirit of sincerity and devotion which typifies the work of the craftsmen, not only in this city, but also in others in this richly towned district.

To get the fullest impression of the town, and all that it stands for in the history of art, it is necessary to linger in it for several days. Even in these hectic times of internal-combustion engines, sky-signs, and broadcasting, to absorb something of the past, to which after all we owe our present, is surely necessary. No activity to-day can be regarded as an isolated phenomenon, architecture least of all, for its development can be traced step

Rothenburg by step, and for full understanding we must know something of its antecedents. The pendulum swings violently, a few years ago we were so absorbed in the past that our studies were inclined to over-emphasise the architectural aspect, to-day we are apt to ignore the past except that short and not very distant period of the eighteenth century (it will soon be the nineteenth for the Victorian revival is at hand) that still yields a strange fascination. Rothenburg epitomises its epoch better perhaps than any other single town. It also typifies a certain aspect of town design which we, the forerunners of a period that is to witness a revival of civic consciousness, do well to comprehend. The art of placing buildings is become divorced from that of designing them. We work on paper and think in terms of buildings rather than streets or towns. If we stroll receptively about the streets and squares of Rothenburg, if we climb its walls and towers, if we wander over the surrounding hills, we shall assimilate and comprehend something more of this now lost art of placing buildings so that they both enhance, and are enhanced by the position which they occupy. We shall see how a town may develop logically through the centuries with scarcely a discordant note and yet remain live and vital. For Rothenburg has her factories. The plentiful supply of soft wood provides material for toy factories whose products delight half the nurseries of the world. Agricultural machinery and breweries there are too, but all these are properly segregated and disposed so that they neither interfere with the town nor intrude too much upon the surrounding tract of countryside.

The period that produced Rothenburg is in itself an interesting one, for it covers that transition between Gothic and Renaissance when men were forced to adjust both their minds and their art to meet that new spirit which seemed to surge up from the east, threatening to carry all before it. The tale of this re-orientation is eloquently told in the architecture of the town, as is too the curiously intricate history of South Germany from the thirteenth to the sixteenth century, and for those who would pursue the subject further there is a library richly possessed of archives. But however brief the stay at Rothenburg the traveller will pass on better equipped to understand and to appreciate modern German architecture, and he will have refreshed his mind and body in one of the most beautiful small towns in that part of Europe.



ROTHENBURG—DOORWAY TO THE KÖNIGLICHE GYMNASIUM.



ROTHENBURG—RÖDERGASSE, showing Markushurm and Röderturm.



ROTHENBURG—THE RÖDER TOWER AND CITY WALLS.



ROTHENBURG—DETAIL OF DOORWAY.

THE HUMAN UNIT IN ARCHITECTURE.

By A. TRYSTAN EDWARDS.

IN architectural design the size of the human unit must always be borne in mind. It is nowhere more necessary to observe this maxim than in the determination of the scale of shop fronts, for here not only is the tendency to an undue magnification of parts most strongly encouraged by those who seek to impress us with the importance of commerce, but the particular architectural scale adopted is immediately set in relation to a constant stream of pedestrians and vehicular traffic. So as far as the scale of buildings is concerned the temptation to error is greatest on the very occasion when the error is likely to appear most flagrant. This might be counted a fortunate circumstance if a critical public opinion could be relied upon to check the error when it occurs. But where this public opinion is non-existent or inarticulate, the directors of commerce have complete licence to erect structures which in their contumelious bearing towards us poor ordinary human beings give the maximum of offence. Let me begin by contrasting two types of shop-fronts, one of which extends a delightful hospitality to the passer-by while the other seems imbued with a determination to make him look insignificant. The one says 'This is *your* street, here are *your* shops; pray make yourself at home;' while the other affirms in strident tones 'I am big business, and don't you forget your subordinate station, you proletarian mouse.' A notable example of the first type of street was old Regent Street, which better than any other shopping thoroughfare expressed the spirit of geniality. The scale was perfect, for while the parts were small enough to keep us in countenance, the composition of the street as a whole



Fig. 1.

*The Human
Unit in
Architecture*

could not but impress us by its extraordinary dignity. But it was the kind of dignity such as only very great men have, a wealth of character which does not inspire awe but puts the humblest person at his ease. The aristocratic and democratic ideals, alike for ever necessary to mankind, came simultaneously to architectural fulfilment in Regent Street; and commerce had far more honour from this circumstance than it is likely to gain by its present attempt to repudiate both these ideals. Figure 1 shows an example of modern development in street fronts. Yet who will say that it is an exaggeration? Such façades exist to-day and they are rapidly growing in number. They succeed in being thoroughly unaristocratic and thoroughly undemocratic at the same time. It is scarcely necessary to point out the faults in this type of design. I have not troubled to show any ornament. In fact, an addition of ornament to this framework would, if anything, make matters worse. The shopkeeper here has the quite excusable ambition to show his goods as prominently as possible; but he makes the mistake of increasing the size of his window openings to such an extent that all sense of the scale of the human figure is lost. Yet the building has so few sub-divisions that it does not give one the appearance of its real size until it is contrasted with the traffic of the street. This latter is made to look very small, as if some evil fairy had suddenly subjected all the people and vehicles to a compulsory diminution; and one is reminded of George Morrow's picture of the farm where the poor little condensed cows produce the condensed milk. Not content with the already quite sufficiently formidable dimension of ground floor height, which even towers above a tall omnibus, the architect

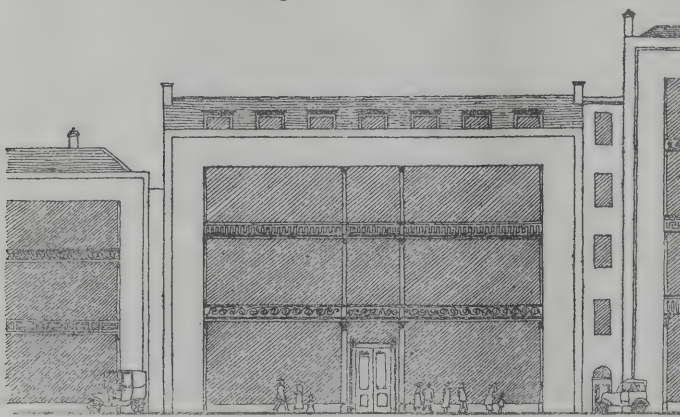


Fig. 2.

has incorporated the mezzanine into what must be considered the first *stage* of his building. It is this first stage, the façade up to the first cornice, or, if there is no cornice, up to the top of the first obvious subdivision of the building which is inevitably contrasted with the human scale. The actual size of the panes of glass

has comparatively little to do with the main effect of scale produced by the disposition of the window openings. In this particular instance small panes, or even leaded lights, might be substituted for the sheet glass and still the people would be made to look unduly small in the presence of the shops which are supposed to serve their interests. This objection to being belittled by a shop is not a sign of reprehensible 'uppishness' on the part of the passer-by, for this same 'uppish' pedestrian will probably be quite pleased to adopt a most deferential attitude to any really great building whatever its social purpose may be. For in deferring to what is great we are in a subtle manner elevated ourselves. To be humiliated, however, before very small-minded buildings, simply because they have been allowed to assume a large material scale, is extremely unpleasant.

Diagram No. 2 shows another type of shop front in which the magnification of scale has been carried even further. The façade has just a simple frame round one immense aperture, which has horizontal sub-divisions purposely designed to be of the same dark *tone* as the windows themselves. The first 'stage' of the façade has now definitely become the whole façade itself. The building is like an animal which has nothing at all but a mouth, and it must be admitted that it talks very loud. It remains to be seen whether it talks with success, or whether the real reason that anyone listens to its voice is nothing more than its novelty and the fact that at present its neighbours express themselves in comparatively well-bred undertones which are easily overborne. When we have seen a whole row of these animals bellowing in concert we shall be better able to judge whether they deserve to be held sacred to the temple of commerce. An obvious disadvantage in this form of design is that each individual façade can show very little sense of continuity with its neighbours and the effect of the juxta-

*The Human
Unit in
Architecture*



Fig. 3.

*The Human
Unit in
Architecture*

position of a number of these 'boxes' (for they are really nothing more), especially if they were of different sizes, would be extremely crude.

The third diagram shows a more ambitious type of design; and an effort has been made to solve some of the problems of the shop front. The general scale, however, is still excessive, and it is noted that the pedestrians are measured against what is virtually the *plinth* of the building rather than the height of the ground floor. The grown-ups can just look over into the windows, but children are not encouraged to be inquisitive! The window apertures above the ground floor, however, are of a reasonable size, and the arrangement whereby the mezzanine storey is treated as a large bressumer which, though punctured with windows, still appears strong enough to bridge the wide span of the shop front and to support the colonnade, has much to commend it. And architecturally the high plinth has the merit of joining the legs of the building by a horizontal member which prevents them from seeming to stick in the ground with a somewhat painful hardness. Yet one could not walk along a whole street of such structures without eventually becoming aware of a sense of depression.

The shop on the right-hand side of Fig. 3 has an even greater scale, and the tall arched openings, about sixty feet high, do certainly express a disregard of the human beings who happen to be placed in formal relation with them. In the case of an immense public hall a large doorway may be appropriate, because here the size of the aperture not only in a certain degree prepares us for the considerable dimensions of the interior, but it also suggests an invitation to a procession of people to enter simultaneously. And the large archways of a viaduct do not offend in the least because they are not the symbols of *habitability*, they are incorporated in the landscape and very often form part of the background of a whole township. But if in any building the windows to successive storeys are combined to make one monstrous window of shape and proportion similar to the single windows which ordinarily belong to rooms of normal height, one is irresistibly compelled to imagine that this building is the home of giants. If we can retain our human dignity in the presence of St. Paul's Cathedral, there is no reason why we must be made to feel Lilliputian in front of a modern shop.

[*To be continued.*]

LATE GEORGIAN: ITS VALUES AND LIMITATIONS.

By A. E. RICHARDSON.

IT is nearly a quarter of a century since Sir Reginald Blomfield's pen focussed the attention of the public towards the eighteenth century treasures which have since formed the background upon which all have woven their fancies. Since that time—the close of one epoch and the beginning of another—much has been done to support his theories, and to raise building and the kindred trades in the popular estimation. Each development of later architectural history has been described and illustrated in detail, both by writers qualified to deal with sections in which they were especially interested, and by the enterprise of the architectural press, which has not been slow to follow the lead. The result has been phenomenal; for not only has building become stylish, but it has regained something of its lost youth. Tired at last by the long trial of examining and selecting, of picking, choosing, and recasting, architects are now experimenting on every side towards entire emancipation from the petty dictates of past fashion; for it is the fond and laudable hope of the present generation to make an even more notable advance, and to express the needs of the time without loss of quality or charm.

Mr. Ramsey's book¹ is one of the most recent additions to the subject of domestic building and decoration. He has elected to give his colleagues and the public a vision of the variety of interest and good taste never absent from vernacular work throughout the reign of the third of the Georges. His introduction is in the nature of a sketch, and seems to show that from the time of Sir Christopher Wren until the Regency a certain standardisation of ideas and detail, classic in spirit, combined to keep the tradition vivacious and elastic. Such a work as this brings to the front principles both general and constant which reflection will prove to be concomitants of modern domestic practice. Apart from the demands of

¹ SMALL HOUSES OF THE LATE GEORGIAN PERIOD (1750—1820). Vol. II. Details and Interiors. By Stanley C. Ramsey and J. D. M. Harvey. With fifty photographs by F. R. Yerbury. Lond.: The Architectural Press, 1923. Thirty shillings.

*Late
Georgian: Its
Values and
Limitations*

present-day planning, hygiene, sanitation and mechanics, it is apparent that such considerations as walls, roofs, staircases, doors, windows and fitments admit of little change. The whole tendency has been, and will continue to be, towards a policy of standardisation in such elementary matters. From the best of late eighteenth century models will be gleaned fresh theories of the value of geometrical arrangement, of the need for simplicity and direct statement. At the same time the pitfalls of slavish imitation should be seen and avoided; this is the modern age. The conditions of our own day combined with a sense of what is fitting and proper (as well as the ingenuity of the individual) will in turn enact no small part in the development now taking place. From Mr. Ramsey's writing it is clear that he has something of this sort in view. His selection of the subjects chosen for illustration by photographs, and the entrancing drawings by Mr. Harvey, aid in the mission of good taste which is the reason of the book's appearance. Close acquaintance with the domestic architecture of the past quarter of a century makes transparent the minor faults which militate against the majority of the works comparing favourably in detail with those of a similar purpose erected in the late eighteenth century. In our recent experiments is to be regretted the lack of shape in the apartments brought about by tricky planning; the modern stairway is often cramped; the roofs grotesque; the essential features, such as the door trims and the joinery, lack finesse. The very chimney stacks are too assertive, too clumsy to be reassuring. This sweeping statement is not jargon, neither is it pedantic or haphazard; it means that we have all set out to make our designs architectural, and have lost the very thing aimed at,—that is to say, we have failed in some measure to impart that quality of disinterested simplicity which is never absent from the minutiae of old work. Such lessons as the foregoing Mr. Ramsey intends us to learn and to put into practice. He speaks not only to his colleagues, but to our cousins in America also, whose works—so alluring in photographs—will not bear looking into where detail is concerned.

The main object of an essay with a hundred illustrations each pointing a moral is to encourage good taste and emulation, but if a pardonable criticism is allowed, there is the additional need for the book to be authentic in its historical references. Mr. Ramsey in his concise introduction eliminates all references to dates. There are but three mentioned in nineteen pages. Perhaps he will permit the criticism—it is a paltry one, like blaming a man for

leaving a two foot rule in a cathedral—that the illustrations would have had additional value if they had been arranged in order of date and sequence ; and also, where ascertainable, the year of the design and the name of the architect would have added to the value of the work as one of reference.

The following examples will suffice : Plate 23. *Chimneypiece from a house in Canonbury Place*, erected in 1784. The hob grate is contemporary. Plate 30. *Fireplace at Asgill House, Richmond*, designed by Sir Robert Taylor. The fireplace and interior were added about 1800. Plate 36. *The Large Smoking Room, Brook's Club*. In this case it would have been better to have given the aquatint by Rowlandson and Pugin, as the modern readjustment of the furnishing destroys Hollard's original scheme. Plate 38. *Fireplaces, No. 7 Great George Street, Bristol*. 1788-90. The hob grates belong to the period 1805-10. Plate 86. *The Wick, Richmond, Surrey*. This plate shows one of the best houses chosen for illustration. It is a pity that Mr. Ramsey did not include a plan. For many years the name of the architect has been the subject of controversy. The original contract drawings however are extant, labelled

Lady St. Aubyn's. Richmond Hill.

and signed

Dan^l. Pinder (Contractor)
Robert Mylne Architect.

June 12, 1775.

Robert Mylne made three complete sets of drawings for this house before he arrived at the present charming result. Some fifteen years ago the pitch of the roof was altered and additional dormer windows inserted.

The subject is still by no means exhausted. It now remains for architectural students to follow Mr. Ramsey's instructions, and to profit by his collection of photographs. There are numerous models of domestic architecture by Sir William Chambers to be discovered ; the names of the houses are known. There is the work of Thomas Sandby, the hundred or so small houses by Robert Mylne, all in the neighbourhood of London, the works of Bonomi, of George Maddox, of Repton, Papworth, Nash and others. Mr. Ramsey is not only a writer but an accomplished executant, and one with the courage to put his ideas into practice. He has put forward in tangible form views towards which experience has long been tending, namely the re-establishing of general principles and the suppression of plagiarism.

TEN DESIGNS FOR A FOUNTAIN.

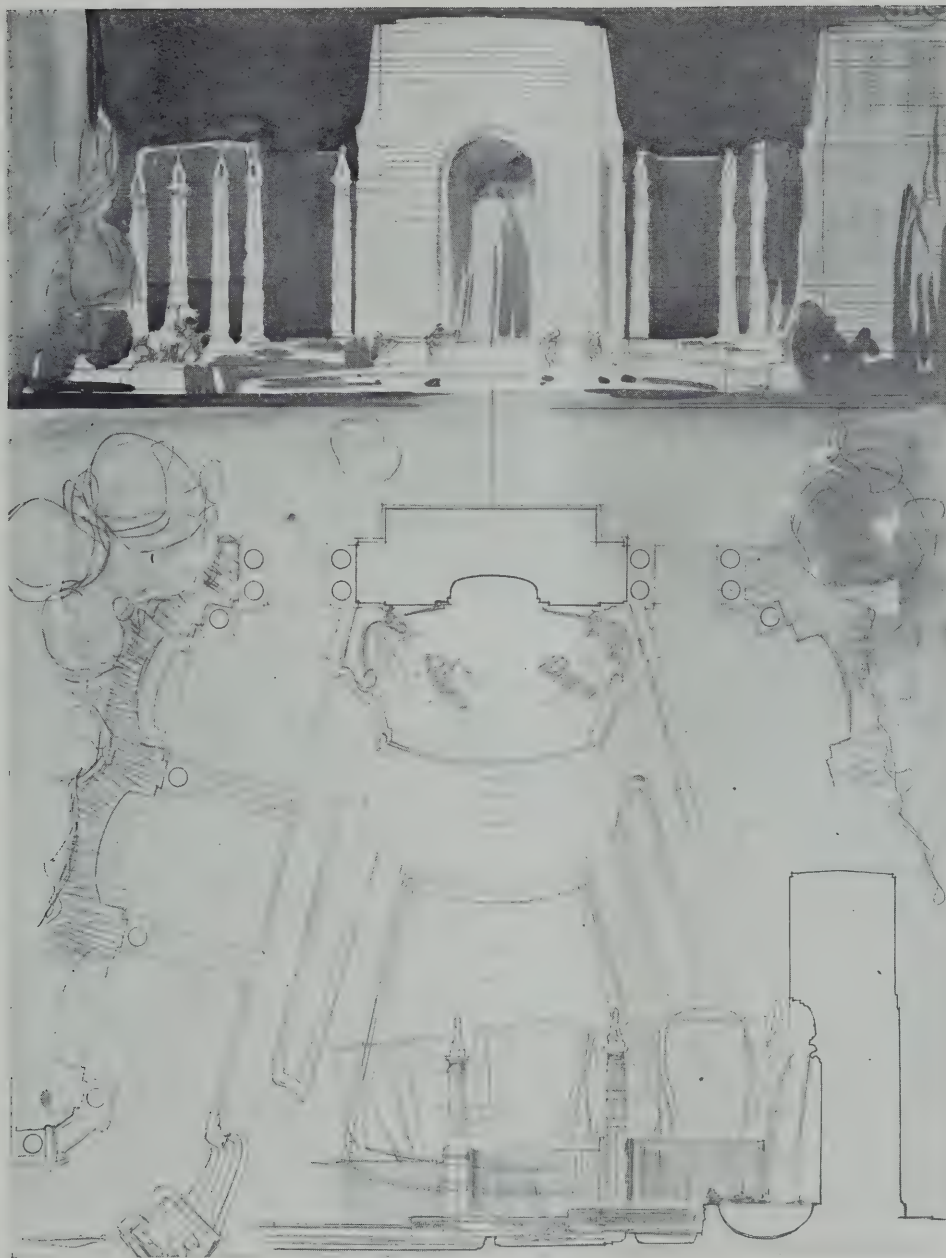
By L. H. BUCKNELL.

IN one of the National Parks,' says the printed programme issued to those taking part in the preliminary competition for the Victory Scholarship this year, 'it is intended to erect a monumental decorative fountain, which will form a climax to a long vista treated with formality and dignity. Basins or pools of water form part of the general layout scheme which terminates at the fountain. The site slopes downward for a short distance from the fountain to a gradient of 1 in 10, and afterwards eases to a gradient of 1 in 20. The fountain proper may be accompanied by architectural treatment consisting of colonnades, terraces, basins, etc. Any material desired may be utilised ; the water supply is abundant. The total frontage of the fountain proper should not exceed sixty feet exclusive of terraces, balustrades and colonnades or porticoes which might be comprised in the scheme. The treatment of the rear of the fountain should be simple and dignified, as the fountain is close to the boundary of the park.'

The Fountain has rarely played a great part in civic ornamentation in England either in monumental form, in reflecting pools or sculptured basins. The use of water is usually restricted to boating pools conceived in the 'landscape' manner ; and the few examples of water treated in a decorative manner in fountains are poor in conception, and what virtue they might possess in jets or falls of water is not often apparent. Too often the water is reminiscent of a stagnant pool into which the sculptured nymphs gaze moodily. There is no joyous sparkle and splash, no suggestion of life.

The reason for the lack of the great monumental type, such as it is found in Rome and other continental cities, is probably geographical, but it is difficult to find reason for the poorness of the others. Inspiration for a fountain such as that indicated in the above programme must therefore be sought abroad—in the Renaissance masterpieces of Italy, France and Austria to quote only the most obvious. Numerous examples, full of inspiration in one form or another, should readily come to mind. The 'architectural' street fountains of Rome and Paris, the Fontana di Trevi and the Fountain in the Place S. Michel, for instance. The great water spout, steps and

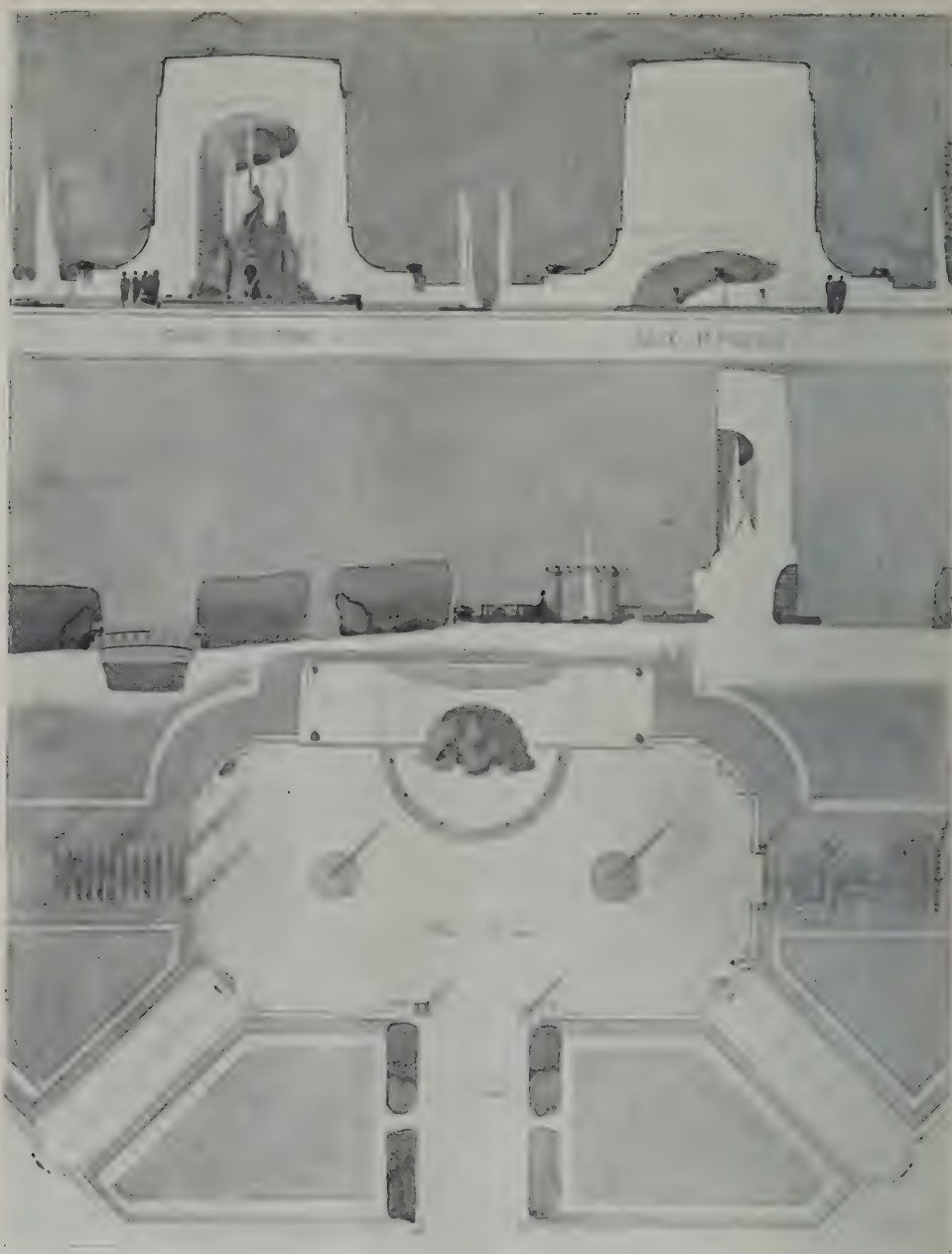
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for a
Fountain*



THE SOCIETY OF ARCHITECTS' VICTORY SCHOLARSHIP PRELIMINARY
COMPETITION, 1923. MR. J. C. SHEPHERD'S DESIGN.

Reproduced by courtesy of the Builder.

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for a
Fountain*



THE SOCIETY OF ARCHITECTS' VICTORY SCHOLARSHIP PRELIMINARY
COMPETITION, 1923. MR. B. M. FLEGG'S DESIGN.

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terraces of the Villa d'Este ; the pools of Versailles, Fontainebleu and the Boboli Gardens ; the beautiful figures of the Fontana del Nettuno in Florence and of the Fontana delle Terme in Rome. Numerous examples of wonderfully shaped basins and incidental details are common in the great towns and gardens of the continent.

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To return to the programme, there are certain conditions which should indicate the form and character of the fountain ; it ' will form a climax to a long vista,' there is, therefore, one axis which should dominate, ' the site slopes downward from the fountain to a gradient of 1 in 10.' If the fountain is set in a ' place ' it must be arranged that it will not be so cut off by the formation of the ground as to be distorted or to appear to have no base. The reference to ' formality and dignity ' colonnades, terraces and so forth is suggestive of big treatment. This is not the fountain of the quiet garden retreat, not a place for seclusion and contemplation, not an intriguing incident in the scheme, but the climax itself. In the words of the programme a ' Monumental Decorative Fountain.'

Many of the competitors failed to appreciate the significance of the programme or, at any rate, do not appear to have entered into the spirit of the subject with very much pleasure or vigour. There are, however, amongst the ten chosen by the jury to compete in the final round, some excellent schemes. The following is a detailed examination of each of them.

Mr. F. Scarlett's design (No. 121), is a vigorous and imaginative scheme which, though it contains many faults of composition and detail, does convey an impression of freedom and joyfulness. Of its faults the most glaring is the unfortunate junction of the curved columnar features with the stepped wall of the great stairs.

Mr. B. M. Flegg's excellent design (No. 124), is illustrated here. It would probably be necessary to raise his basin to compensate for the loss of view due to the ' place.' The attempt to balance the four corners of the latter is not successful, or even necessary, since the cross axis is unimportant. The radiating pools could have been further developed and the front of the ' place ' shaped to give emphasis to the main approach. The large elliptical niche on the side to the road is weak since it destroys the apparent support of the mass of the pylon over.

The design numbered 125, of which Mr. D. F. Martin-Smith is the author, is, like the last, of the pylon and niche form but somewhat more dramatic

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in character. The repetition within the niche of another pylon and niche different in scale and proportion is a mistake. The square plan form of the latter too, is uncomfortable in relation to the large niche. The great scale of the arcades is perhaps a little forced, though this suggestion of an aqueduct is interesting.

Mr. C. S. White's scheme (No. 127), with its fine semi-circular wall of niches, is one which would have to rely, for the climax, upon a great spout of water such as that in the main vista of the Villa d'Este garden. The base of the fountain, the principal feature, is somewhat dull and commonplace. There would be no elevation to the street and the back of the screen wall would have to be hidden by planting. The plan is excellent except for the small triangular beds formed by the outer paths. These paths would be better omitted since their direction tends to draw attention away from the centre.

The other drawing reproduced here, by Mr. J. C. Shepherd (No. 130), is remarkable for its finely shaped plan and for the harmony of the plan with the elevation. The supporting of the centre mass by isolated columns is excellent. The gradual fall and spread of the water is well arranged and takes advantage of the natural formation of the site.

Mr. R. H. Brentnall's design (No. 135), relies upon an obelisk to form the climax. The grouping of the base and the walls with the prow-like low relief is good. The cutting away of the base, however, is weak and the placing of the fountain block centrally on the paved terrace is not good, since it gives too much importance to the approach from the back. Incidentally this approach is not required. The lower basin and canal, moreover, are quite out of scale.

The Grotto-like form of the central motive in Mr. A. J. Saise's design (No. 137), is excellent, the placing on the site too, is good. The scheme fails, however, in the treatment of the flank walls and pavilions. The introduction of piers or blocks to create axes on the flanks is a mistake. The only secondary axes should be on the pavilions, the walls being treated as links to the central mass. These walls and pavilions too, are somewhat out of harmony with the central feature.

Mr. J. A. Coia has prepared a scheme (No. 138), which is full of variety and interest, but is not so expressive of the conditions of the site as some of the others. The placing of the 'Water Temple' is more suitable to a

‘centre’ or ‘place’ with four equal axes than to a single axis scheme which the programme suggests. The fault is mitigated to some extent by the background screen of columns. The plan of the terrace, however, is poor and uncertain.

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The water treatment in Mr. J. Addison’s design (No. 146), is not sufficiently bold for the Triumphal Arch motif of which it forms part. and has almost the appearance of an afterthought. The small niche and group of sculpture and the general broken-up restlessness of the base are quite out of harmony with the vigorous arch treatment. This is apparent both in plan and elevation.

Mr. S. Bradley’s treatment of the central motif and curved colonnades (design No. 147), is very good, though it probably would be better to use a wall in place of the outer line of columns to avoid confusion of shapes. The most questionable feature of the scheme is the placing of the high fountain group in relation to the arch. Its distance in front of the latter means that only beyond a certain point will the head of the group be in proper relation to the arch. The treatment generally of this group and the surrounding smaller figures is not so good as the background.

THE INFLUENCE OF HIGH BUILDINGS ON CIVIC DEVELOPMENT.

By F. R. JELLEY.

[The following essay, an able and well-informed defence of high buildings, placed first by the jury of assessors, has been awarded the Trehearne-Norman Prize for 1923 by the Council of the SOCIETY OF ARCHITECTS.—EDITOR.]

IN all communities there arise at frequent intervals prophetic souls who declaim against existing conditions of life, and visualise alternative schemes for the establishment of the Utopian state. These schemes are as varied as the devices adopted by native African medicine-men for the production of rain, but in most instances it will be found that the necessity for individual sacrifice by someone or other is their great common factor. And thus, when neither Utopia nor rain is forthcoming, the disappointed disciples can always be told with perfect truth either that the propitiatory sacrifices are obviously inadequate, or that they have unfortunately been made by the wrong people.

So the Utopia of William Morris, in which dustmen will read Aeschylus, still remains as remote as ever. In any bona fide Utopia there would of course be very little dust, but under present conditions there is so much that the modern dustman is allowed no spare moments during working hours for the perusal of classical literature. The Utopia idealised by Mr. H. G. Wells varies from time to time, but drastic methods of procedure towards its inauguration remain fairly constant, as may be conjectured from the view expressed in the pages of *Mr. Polly* that 'if our community was collectively anything more than a feeble idiot, it would burn most of London and Chicago, for example, and build sane and beautiful cities in the place of these pestilential heaps of rotten private property. . . .'. In direct opposition to all protagonists of Utopia, there exists a formidable school of thought, whose general attitude towards any problem is the attitude of the Squire in Mr. John Galsworthy's *Country House*, and may be summarised in his creed of 'I believe in things as they are, for ever and ever, Amen.' And in between these Utopian and As-You-Were extremes, there is to be found an over-

whelming mass of opinion in favour of progress by natural, safe, and comfortable stages.

History has shown that the view of the majority is not necessarily infallible : that it may be influenced by mercenary or other ulterior motives, or that it can often be swayed by campaigns of publicity, emanating from the Press, the Pulpit, or the Political Platform. But it is, nevertheless, the view that should receive primary consideration in dealing with such a subject as civic development. For, after all, the progressive development of any city must ultimately proceed in such a manner that the requirements of the majority of its citizens may be satisfactorily met.

Most people are agreed that a community must expand, if its objective is progressive and not decadent. But very few people are definitely agreed on the exact methods to be adopted in meeting this natural expansion, although large numbers are always prepared to point out awful examples, already extant, of how not to do it. Dean Inge bewails the lost beauties of old London. Mr. Wells suggests conflagrations and a fresh start. Mr. Belloc, in pessimistic vein, predicts terrible pestilences and wars, and pictures London of the future as a city of primitive structures and streets without pavements. The Bridge House Estates, desirous of showing their sympathies with the ideals of civic development in a practical manner, rebuild a bridge across the Thames that nobody uses. And politicians in a desperate attempt to make some really useful contribution towards modern progressive thought, now suggest enforced emigration, for other people, as a very simple and comfortable solution of all the difficult problems arising from restricted civic expansion.

It is a matter of common knowledge that the highest degree of human achievement has always been recorded from those quarters where development has proceeded in a natural manner. The least is to be found in those communities whose aspirations have been truncated by artificial prejudices, and by the retention of obsolete restrictions and superstitions. In the early Victorian days the inhabitants of certain parts of this country regarded railways as anathema, and refused to be contaminated by their proximity. These districts have since been engaged in a constant struggle against slow economic strangulation. On the other hand, the present predominance of such cities as Liverpool and Cardiff, is largely attributable to the advantages that have accrued to them from the rapid development of railways and steam-

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ships. The normal progressive development of Stratford-on-Avon is undoubtedly restricted in many ways by the fact that it was the home of Shakespeare, whereas its neighbour, Coventry, has grown from a country market town into a prosperous commercial city because its inhabitants have realised that the possibilities of progress are rendered greater by manufacturing motor-cars and bicycles than by boycotting them.

The influences affecting modern civic development are obviously of infinite variety, and it would therefore prove quite useless to attempt any analysis of the particular influence of high buildings, without considering at the same time its relationship towards some of the urgent civic problems with which citizens of the present day are confronted. And as all civic problems are primarily human problems, a brief examination of the humanistic attitude towards high buildings is also of some importance.

From time immemorial, since man first conceived the idea of building, the gradual development of true constructional craftsmanship in this particular art has always been accompanied by a corresponding ambition to build as high as possible. That this ambition has now become quite instinctive anybody who has watched a child playing with a box of toy bricks will probably agree. And although there may be some who feel disposed to doubt the authenticity of the story of the Tower of Babel, nobody can possibly deny that an attempt to erect a higher building than anyone had ever done before is not such an extravagant idea as many of the criticisms of Biblical history would seem to imply. In any case the existence of the Eiffel Tower and the Blackpool Tower, and the recent proposal to raise a six hundred foot tower at Wembley, indicate that the precedent of the people who dwelt in the land of Shinar still predominates on those infrequent occasions when modern buildings are erected solely for purposes of amusement. It is therefore very natural that the ordinary citizen should invariably refer to some particular building in his native city, not necessarily because it is the finest building in that city, but because it is the tallest. No one expects rhapsodies on the architectural attributes of the Crystal Palace, but inhabitants of that district will always accentuate the fact that Sydenham possesses a tower two hundred and eighty-two feet in height, and that on a really clear day this tower can be seen from about ten different counties.

The instinctive desire for height was one of the main inspirations in the work of the great Gothic builders. Constructional experiments were constantly

being made by them with this objective in view, and the grandeur of many of their completed efforts is largely attributable to the fact that the size and strength of the materials at their disposal formed the only restrictions to their aspirations. The ambitions of the medieval builders were not shared to any extent by succeeding generations, and during the Victorian period constructional experiments in altitude appear to have been confined almost exclusively to the development of factory chimneys, and the production of Queen Anne's Mansions. At the present time, the problems connected with the erection of high buildings are again receiving attention, but this sudden revival of interest cannot be attributed to mere ambition. It is undoubtedly the outcome of sheer necessity.

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Modern economic conditions decree that human beings must congregate in certain areas advantageous to the maintenance and development of the particular activities that control existence. The greater the attractions any area happens to possess in this respect, the more populous it will obviously become, and the value of the sites that comprise such an area is the reflex of its popularity. For example, land in the immediate vicinity of the Bank of England is valued at anything from £50 to £80 a square foot. In Bond Street it commands a price of about £50 a square foot. But in very few instances are the existing buildings that cover these sites sufficiently spacious to meet the requirements of the people who now occupy them. If the numerous commercial activities located in such desirable areas are to expand (and no one has ever heard of a commercial enterprise so bashful that it does not contemplate the possibility of future expansion) the buildings that house them will then be even less adequate than at present. The logical remedy is to replace such buildings by larger buildings. It is clear that these structures cannot be expanded laterally. Any future enlargement must therefore take place vertically, and any restrictions that tend to discourage free expansion in this direction, are obviously restrictions on civic development.

Alternative schemes have been mooted for encouraging progressive development, by the wholesale removal of certain crowded centres of commercial activity to less congested sites; but most of these proposals exhibit an astonishing lack of appreciation of the influence of environment. If a theatre becomes so popular by reason of the consistent excellence of its productions that its size is insufficient to accommodate its patrons, the remedy for this overcrowding is not to transfer the productions to a larger theatre in a less

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accessible spot and hope that the enthusiasm of the patrons will be equal to the additional inconveniences to be encountered in reaching it. The natural solution of such a problem is to rebuild the theatre on a larger scale. The Theatre Royal, Drury Lane, cannot be transferred from Drury Lane and still remain Drury Lane Theatre. To suggest that, because the area in the vicinity of the Mansion House is somewhat congested, Lloyds' or the Stock Exchange might be moved, say, to Shepherd's Bush, would be ludicrous. And whereas an address in Bond Street, London, W., means a great deal to any dressmaker, an address in Bond Street, Lambeth, means nothing at all to a dressmaker, and very little to anybody else. It is customary to deplore the apparent lack of sentiment in commercial circles, but business houses that have been established for any length of time are justly proud of the fact. They will not easily be persuaded to vacate areas in which they have built up their reputations, in order to migrate to some less congested spot that may have been allocated to them on the sketch plans of any New Utopia.

At the present time the regulations concerning the heights of buildings in London are ultimately determined by the London Fire Brigade. This is a remarkable situation when it is considered that the greatest danger of fire does not arise from modern steel and concrete methods of construction, but from decrepit, jerry-built, Georgian and Victorian buildings, with their combustible wood floors and defective party-walls: floors now pierced and riddled with miles of gas piping and naked electric wiring: party-walls containing half-decayed bond timbers, and permeated with smoke flues whose parging and mortar joints have long since powdered into dust, and passed out of the chimney-pots to increase the density of Metropolitan fogs. No one wishes to minimise or underestimate the danger or horror of fire, but the fact that it is always present to a very great extent in coal mines has not led to a restriction in the depth of pits, or the distance of underground workings from the pit shaft. And a man with a box of matches in a coal mine is still a danger to himself and everyone else underground, even though every other man in the pit is in possession of a safety lamp. Many of the Georgian and Victorian structures still in existence in London are as great a menace as the man with a box of matches in a coal mine.

The London Fire Brigade may anticipate some difficulty in dealing with possible fires in buildings of a greater altitude than eighty feet from the pavement, but the difficulty is not insurmountable, and finality has not been

reached because developments in modern building methods have, for the moment, progressed more rapidly than municipal developments in methods of fire extinction. It is, nevertheless, most unfortunate that the maintenance of the existing restrictions with regard to heights of buildings in London, together with the gradual increase in ground values, will certainly combine, in the near future, to curtail very considerably any schemes for wholesale rebuilding in congested areas. And as a direct consequence, building activity in such areas will be more and more limited to the conversion or renovation of existing structures—a tinkering and patching-up policy that may minimise the present risk of conflagrations, but can never be expected to minimise it to the same extent as any policy of complete rebuilding.

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It has yet to be proved that fires are more likely to occur and spread in high buildings of steel and concrete construction, than in buildings of average height, and no suggestion has ever been made, that the facilities provided for escape in case of fire from The Royal Liver Building are not far better than the facilities provided in many of the older and less lofty buildings in the City of Liverpool. And if, in the opinion of the London Fire Brigade, the precautions taken to suppress outbreaks and prevent the spread of fire in St. Paul's Cathedral are inadequate, the fact has been kept a very close secret. Even in Utopia, it is presumable that Fire Brigades will still be necessary, but not, it is to be hoped, in their present dual capacity as civic dictators and fire brigades.

The claim that any relaxation of the present restrictions on heights of buildings in London will seriously interfere with the amenities enjoyed with regard to light and air, has received considerable publicity. It is true that large numbers of light reflectors already hang outside the windows of premises in many of the narrower streets and lanes of the Metropolis, but they are chiefly confined to those types of edifice erected by a generation whose ingenuity evolved a tax on windows, or to those particular phases of Victorian architecture that favoured wall space as against window space even in the narrowest alleys.

It is also true that large numbers of people work in rooms fitted with double windows, which are carefully constructed to eliminate sound and dust, and at the same time are eminently successful in keeping out all fresh air. It may, or may not, be possible to clean the external surface of the glass in these windows. Other workers in cities spend their days in rooms whose

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windows are glazed with large fixed sheets of plate glass. In such windows, opening portions are usually conspicuous by their absence, and fresh air (accompanied by its intimate City acquaintances, Sound and Dust) enters through small gratings hidden behind those radiators that are fixed against external walls, or else gains furtive admission when doors fitted with self-closing springs are forced open momentarily by persons entering or leaving the premises.

In congested areas of cities, it will also be found that enormous numbers of human beings work in subterranean rooms, for although under the provisions of the Public Health Act (1891) bedrooms are not permitted underground, there is no restriction against work-rooms being situated in basements. Human beings are not kept at work in underground premises in large cities because their employers are tyrannous fellows imbued with extreme doctrines of class hatred, but because, under existing conditions, the accommodation is inadequate in the buildings to which their particular employment is restricted. Workers in cities also feed in underground restaurants. They travel by underground railways to their homes. And the ultimate effect of this troglodytic existence is such that daylight and fresh air appear to have retained little attraction for them. For even whilst sleeping, their bedroom windows are usually kept shut and their bedroom blinds drawn, as anyone who has walked along a suburban residential thoroughfare at an early hour of the day will probably have noticed. In the matter of direct sunlight, the majority of the denizens of large cities in this country exhibit even less genuine enthusiasm. The average citizen exclaims 'What a beautiful day!' and promptly crosses to the shady side of the street in order to avoid the sunshine. Immediately the sun makes its appearance with any intensity, men affect straw hats and women open sunshades. And every shop front worthy of the name is fitted with a sun blind that is pulled down directly the sun appears, and shut up as soon as it disappears.

[*To be concluded.*]

A VINDICATION OF ART: A COLLOQUY; II.

By WALTER H. GODFREY.

Terence : **I** HAVE thought of that, and I do not think it really alters the central fact that a work of art is perfect and complete in itself. Now there are other things which may be said to be perfect in themselves, yet we might perhaps hesitate to call them works of art. A shoe, for instance, which is a perfect fit cannot be increased or diminished without spoiling it, and a machine designed for a special purpose would be unfitted for that purpose by altering its dimensions. Are these works of art ?

Alexius : I think in a certain degree they are. A shoe and a machine can both be works of art if they are perfectly shaped for their purpose and therefore have an organic unity and balance which is expressed in their whole form. But you are making me talk too much, Terence. I meant merely to listen to you, but you are compelling me to expound theories. It seems to me that nature is an artist herself in this way, for her organisms, when she throws up a complete specimen, whether it is an animal like a horse, a flower like a primrose, or a crystal like a snowflake, have each an organic perfection which is complete in itself.

Terence : I like your reply, Alexius, for it seems to open up further matter to our view. The perfection which I have postulated in a shoe or machine is probably not quite the perfection we recognise in a work of art. Your illustration from Nature suggests this. Unless you hold that Nature is entirely materialistic, you will not imagine that the form of a horse, a primrose or a snowflake is derived entirely from motives of utility ?

Alexius : Not I. Nature to me is a divine spiritual force, and I could no more believe that all the exquisite forms of her manifestations are the result of blind necessity than I could believe that the divine emotions of mankind spring from the necessities of the body.

Terence : Then perfection for a certain purpose is not quite the kind of perfection we mean when we say that a work of art is perfect. A shoe may fit a person's foot and yet, being dependent on the shape of the

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foot, may offend the eye. A machine, however, not being dependent on the arbitrary shape of anything else, is more likely to have a balance and unity of its own.

Alexius : But the artist, if he makes the shoe, will correct its tendency to unshapeliness by a skilful use of his material, of colour and of decoration, and convert it to beauty, and similarly with the machine he will divine the purpose of each part, and fashion it lovingly of exquisite metal, so that it shall express its purpose and nature in every line.

Terence : According to you, then, the artist can bring a further perfection to a thing already wholly perfect for use ?

Alexius : Of course, my dear Terence ; because he not only regards the purpose for which it is fitted, but also its appearance as a separate entity—something that is not merely a part which fits into the general framework of life, but as something which is worthy to live with a harmony and beauty of its own, or which shall reflect the beauty of the universe which we all seek and in which we all believe.

Terence : My dearest friend, I shall have to ration you in the matter of speech ; or you will take all the wind from my sails. You travel too quickly ; but I am grateful for your lead. You think with me, then, that objects of utility, however well fitted for their purpose, are really imperfect until they are handled by the artist ?

Alexius : Yes, Terence, I am conceited enough to feel that this is true.

Terence : It is not conceit, but the unerring instinct of the philosopher, that makes you distinguish things that have an organic unity, and therefore a separate existence in themselves, from objects of utility which are really but parts of the material paraphernalia of life.

Alexius : The words came almost unbidden. I begin to feel that the artist's aim is always to compose, to harmonise—in short, by adding or subtracting, rejecting, emphasising or eliminating, to make for the harmony and balance of the single entity on which he works.

Terence : I am sure you are right, Alexius, but whence comes this notion of harmony ? If in useful things it includes utility it obviously does not end there. And with objects of *vertu* and the fine arts, utility does not enter into it at all.

Alexius : All I can say is that I have all my life loved harmony and have been quick to see it not only in the visual forms of Nature but also in the thoughts, feelings and aspirations of mankind, and that I have felt impelled to give expression to it, even when I found the task well nigh impossible.

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Terence : Yes, Alexius, that I can understand. Your passion is to add to the deficient, to prune the redundant, to give unity to the discordant, but above all to select from the myriad things around us, and to compose your selection in a form at once harmonious and at one with itself. But whence do you obtain this notion of harmony, for many men see only the discord ?

Alexius : I have always sought it and never have I found it elude me for long.

Terence : Let me help you. You remember my question about the divided picture ? Consider that picture as a symbol of the whole universe.

Alexius : You mean that we see everything in part, and can never grasp the whole.

Terence : Yes, but the sensitive eye sees a reflection of the whole in the fragments which he tries to grasp.

Alexius : Indeed, this is my common experience ; and not only that, but Nature provides us with microcosms of the universe in a million beautiful things, such as the horse, the primrose, and the snowflake of which we have already talked.

Terence : Then the conception of the part and of the whole may help us to seize the principle which we seek ?

Alexius : Yes, for if I saw the smallest piece of the circumference of a shivered globe I should try to reconstruct the perfect sphere.

Terence : And the fragments of a broken globe would not all be parts of the circumference. There would be pieces of the interior without form, and much painful labour in collecting many pieces would be necessary before we could get an idea of its original shape.

Alexius : Even such is the labour of the artist.

Terence : Then you believe in the perfection of the universe even as Socrates believed in the justice of the Gods ?

Alexius : It is my own firm and abiding belief.

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Terence : And you would judge happiness and suffering, good and evil, as but the fragments of the sphere, the character of which would change if seen as a whole ?

Alexius : Yes, for our sphere is both broken up and unbroken ; it appears broken to us because in our fitful existence we see it in fragments, yet it is one and indivisible.

Terence . Then I have a thought which may help us to express it even better. The illustration of a solid globe is too confined to suggest the whole content of our argument. But suppose the globe to be formed of a fluid like mercury, and suppose it to be held in its globular form by tens of thousands of currents or forces which move in every direction, and yet are so inter-related that they balance one another, and produce a motion within the particles of the globe which subserves the one purpose of keeping the whole in rotation and in being. What do you say to my simile ?

Alexius : It is indeed helpful, for much of life and of art cannot be understood by reference to mere shape and form, for the passions and emotions of man, no less than the orderly mutations of Nature, are best expressed in terms of motion.

Terence : Yes, Alexius, the very word rhythm, though often applied metaphorically to stationary things, implies movement and regular, or regularly recurrent movement. In this there is an important point to be observed. It has been postulated that even metals which appear to be dense and homogeneous in substance are really made up of myriads of minute particles, having a motion or force in relation to one another that is comparable to the movements and forces controlling the solar system. And these forces or movements constitute the rhythm of the metal, and can indeed be considered much more the real nature of the metal itself than its visible properties or appearance. Moreover, we can see in the tuning-fork that metal will vibrate in unison with sound, and in many other ways it is susceptible to all the vital and moving forces of Nature, such as heat, light, electricity ; so that we may say that all things have a share in the motive forces and motions of the universe which is expressed in the old dictum of Heracleitus, 'everything flows.'

Alexius : Yes, I have often thought when I stepped out into the morning air, and the whole world seems to stretch out its arms and clasp me in its embrace, that the deep moving forces of things had entered my heart and found therein a response born of the essential unison of all created things.

*A
Vindication
of Art:
A Colloquy*

Terence : My dear Alexius, you talk in poetic numbers. But now let us see. We have considered the objective world (and we can include much of ourselves in that term) and have seen that all our vision is fragmentary, and that the artist seeks to create objects so harmonious and complete in themselves that they shall mirror the perfection which we can dimly discern to be the essential quality of the whole. Can we also conceive the moving forces of the world which appear merely fragmentary, ripples of motion apparently aimless, redundant and often conflicting—can we conceive them on our hypothesis as all part of a complete, perfect and rhythmic motion ?

Alexius : Yes, indeed. My dear Terence, I know what is in your mind. You would speak of the emotions which make of the heart of man a place where rivers and oceans meet, a place of contending tides, strangely surging and hard to be controlled by the sovereign moon to which we may liken man's reason.

[*To be concluded.*]

CRITICAL REVIEWS.

LITERATURE.

¶ AN ARCHITECT'S ESSAYS.

MR. SIMPSON, in a small volume entitled *Essays and Memorials*¹ demonstrates the fact that he combines the art of letters with the wider range of an architect, and, moreover, that he has a literary style which is just as personal as his work in the field of architectural composition. Even the avowed Philistine will find these essays attractive, and for the architect this collection of papers has a double charm. It is an admirable exposition of the essential tenets of the art of architecture, and an interesting self-revelation of a critical mind. One notes that some of the essays composing it are based on research which is evidently the work of a long period, such, for instance, as that entitled *Town Planning in the French Revolution*, in which many new facts with regard to the famous *Plan des Artistes* are brought out in a valuable chapter of architectural history, or in the essay on *The Strange Fortunes of a King's Monument* in which the author traces the history of the *Place des Victoires*. One is inclined to think that these researches were not originally undertaken for this small volume, but that they were intended as material for a more important work, such, for example, as a history of the architectural development of Paris; a singularly fascinating subject, and one which would form a valuable addition to the architect's library should Mr. Simpson find sufficient leisure to undertake it.

But the most interesting essay in this collection is, I think, that entitled *Architectural Principles in Engineering*, a lecture to the Officers of the School of Military Engineering, Chatham. It is really a good deal more than that, for it gives, in a singularly lucid form, a general survey of the fundamental rules of architectural composition. It may be objected that many of these canons are obvious and self-evident, and should be known to all. But if modern design may be taken as a measure of the knowledge of these principles we can only hope that Mr. Simpson's essays may reach the majority of our practicing architects. On this subject of current architecture Mr. Simpson says :—

¹ESSAYS AND MEMORIALS. By John W. Simpson, P.P.R.I.B.A. Lond.: The Architectural Press. Twelve and sixpence.

'If only you will dismiss the idea that architecture is a dead language, and realise that it is the speech of everyday life you will find no difficulty in understanding its principles. If you purpose to compose great works in the language you must prepare yourself by learning its grammar, the derivations of the words you employ, their synonyms and the technical apparatus of literature. But you may know and understand the spoken and written word, may grasp the author's meaning and compare his work quite intelligently with that of other authors and yet know or care very little about the technicalities of etymology or syntax. . . . So with architecture : you must look at buildings. The perception of beauty is atrophied in most people for lack of exercise. . . . To the production of a fine work of architecture go three essentials. Plan—the strategic disposition of the whole conception, Scale—the relation for the parts to the whole, and Construction. Of these essentials the greatest is Plan, of which the lines appear implacably throughout the design of the building.'

After an examination of these three essentials and other canons Mr. Simpson gives some sound advice to the seeker after 'originality.' 'This,' he writes, 'is not to be found for the seeking. It will come spontaneously from the honest study and fulfilment of the conditions which dictate the structural arrangement. Remark that in every design there must be found some known forms or features by which the composition may be interpreted or recognised. Tradition must be preserved : it cannot be evaded though it may be debased by imperfect knowledge. It is well to remember that you cannot be freed from a law unless you have first been bound by it.'

Space does not permit detailed reference to the charm of Major Barnes' prefatory remarks, to the essays on Louis XIV. and Colbert (*In the House of the Interpreter*), or The Wellington Monument (*a War Memorial of the Last Century*), but in the concluding paper, '*Consilio Manuque*,' the author sets out his views on the defects of modern architectural training in a reasoned statement. The basis of Mr. Simpson's argument as to the desirability of combining the early training of the three divisions of the graphic and plastic arts, Architecture, Painting and Sculpture, has much to recommend it, and is, of course, the principle on which the training at the French National School is based. But, on the other hand, an equally good case could be made out for a similar early association of architects, engineers and builders, while both appear incompatible with that reduction in the time spent in architectural education which Mr. Simpson considers to be a matter of considerable importance. With this many of us will agree ; it is noteworthy that in a recent paper Sir Edwin Lutyens says : 'what

*Critical
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we require is a maximum of practice combined with a minimum of facts,' or, in other words, that a full knowledge of the art of architecture can only properly be developed in any individual by the actual practice of the art. And therein lies the eternal difficulty with which the student is, and ever will be, confronted ; the advice he knows instinctively to be sound, but he cannot put it into practice until he has acquired such knowledge as will enable him to obtain the necessary professional qualifications and also has sufficient facility, in this matter of composition itself, to enable him to satisfy either a client or the architect whom he undertakes to assist. This is the weak point of the school training : the inevitable hiatus, which discourages and disappoints, when the student finds the knowledge he has painfully acquired is (apparently) not required. And finds, also, that theoretical knowledge is inadequate preparation for the everyday details of actual practice. Is the problem insoluble ?

H. P. CART DE LAFONTAINE.

¶ MAZES AND LABYRINTHS.

THIS welcome and quite remarkable book¹ on the time-honoured subject of the labyrinth might serve as the text of a dissertation on the relativity of knowledge. Most people will think they know something of the 'content' of the familiar word 'labyrinth,' especially if they are acquainted with the famous legend of Theseus and the minotaur. But a perusal of Mr. Matthews' pages will convince even the well informed reader of the superficiality of his knowledge. The author has made up his mind to tax every available source of information and he has succeeded in presenting us with a very fascinating account of the part played by mazes and labyrinths in the life of Europe. It is clear that from the days of pre-history the labyrinth stood for something mysterious and sacred and that it has been the centre of ceremonious as well as recreative customs ever since. Its origin is still in doubt, but the explorations of Sir Arthur Evans at Knossos seem to have lighted on the birth of the legend in the hall of the double axes (*labrys*). Mr. Matthews traces the medieval survival of the story in the games of 'Troy Town' and 'Julian's Bower' and connects them with the village custom of 'treading the maze,'

¹ MAZES AND LABYRINTHS. A general account of their history and developments. By W. H. Matthews, B.Sc. Ill. ; pp. xviii + 259. Lond. : Longmans, Green & Co., 1922. Eighteen shillings.

giving us topographical notes of such turf labyrinths as either still exist or are traditionally remembered. The application of the form to ecclesiastical art is recounted, a number of beautiful illustrations of pavements being given, and the more popular use of the device in the old-fashioned gardens is fully treated. *Critical Reviews*

This is the merest outline of the author's achievement, for in his twenty-three chapters and with the aid of a hundred and fifty illustrations, he has managed to touch on every aspect of the subject and to invest it with interest at every turn. These by-paths of history and of folk-lore are well worth investigating, and when as here their examination throws light on an important subject matter of decorative art, their elucidation adds to our knowledge and resources. The architect and garden-designer should find this book a valuable aid and well worthy of a place upon their shelves.

W. H. GODFREY.

¶ BRIEF NOTES : BOOKS AND PERIODICALS.

THE truism that the art of a period faithfully reflects its spirit is perhaps more obviously true of the seventeenth century in France than of any other time. What could more perfectly convey the graceful triviality of Louis XV.'s Court than the paintings and engravings of Gilot and Watteau ? This gay and frivolous Baroque spirit first makes its home in Paris at the beginning of the century, being introduced by the Dutchman, Oppenordt, and for a time that city succeeded Rome as the centre of artistic endeavour in Europe, and the great engravers of the seventeenth century, Lepautre and Marot, were succeeded by the less vigorous but more graceful engravers, Gillot, Watteau and Meissonnier. The same spirit inspired Meissonnier's engravings in France, some of Chippendale's furniture in England, Piranesi's phantasies in Rome and Bibiena's stage settings in Vienna, and one wonders why the last two mentioned, who were certainly great Rococo engravers, were not selected for representation by Dr. Jessen. But the beautiful volume¹ that Messrs. Benn Bros. have published gives a good idea of the work of this interesting period, and Dr. Jessen's introduction makes a useful survey.

An obvious gap in our technical library list has just been filled by the publication in this country of a book² on the subject of electric lifts. This should be of considerable assistance to the profession, as valuable information is given that is of

¹ ROCOCO ENGRAVINGS. Two hundred plates of the eighteenth century, selected by Dr. Peter Jessen and reproduced in Collotype. Edition limited to 250 numbered copies. Lond. : Benn Bros., Ltd., 1922.

² ELECTRIC LIFT EQUIPMENT FOR MODERN BUILDING. By Ronald Grierson. Ill. ; pp. xii+179. Lond. : Chapman & Hall, 1923. Fifteen shillings.

Critical Reviews importance, especially when the building is in the 'sketch' stage; for example, the method of calculating the number and size of lifts for various types of buildings and the amount of motor room and oversail space that should be allowed. A better knowledge of the ideal requirements of the engineer by the architect would often avoid problems that are difficult of solution afterwards.

On the making of books on the furnishing of the home there is no end, and the study of the latest arrival may be a weariness of the flesh to architects. However, this does not matter very much, as Mr. Rothery's book¹ is intended for the general public. § Professor Adams' work² on framed structures, which deals with examples from the simplest wood beams to elaborate roof trusses for large spans, has been issued in a revised form in a second edition.

Ramsgate is to be congratulated both on its foresight in having a comprehensive development scheme prepared, and on its good sense in employing a firm of Architects of the ability of Sir John Burnet & Partners to advise them. The first part to be completed, is illustrated in the August *Architectural Review*, and consists of a beautiful semi-circular sun-shelter at a low level, and overlooking the sea, with a formal garden over. The finished scheme includes a series of 'centres of entertainment,' including a concert hall and swimming-pool on the East, and another swimming-pool on the West, improvements to the main promenade, and, possibly eventually a new pier. In the same number, Mr. Burford continues his interesting articles on architectural drawing down to the end of the sixteenth century, and Mr. Mitton describes the buried cities of Ceylon. These cities, which were unknown until the end of the last century, date from as far back as the fifth century B.C., and are of great extent. Some of the work illustrated is very perfect, and of great refinement, and is not overloaded with detail as is so much Indian work.

The work of the firm of Delano and Aldrich is illustrated in the July issue of *The Architectural Record*, and forms its chief feature. Most of the photographs are of this firm's charming domestic work. Colonial, French and English influences are all clearly traceable, but the work is full of character and not a dull reproduction of admired examples.

G. B. T.

¹ FURNISHING A SMALL HOUSE OR FLAT. By G. C. Rothery. Lond.: W. Collins & Co., Ltd., 1923. Ill.; 266 pp. Eight shillings and sixpence net.

² STRUCTURAL DESIGN IN THEORY AND PRACTICE. By Henry Adams. Second edition. Ill.; pp. xvii+248. Lond.: Constable & Co., Ltd., 1923. Ten shillings and sixpence.

CORRESPONDENCE.

PATRIOTISM AND PRICES.

(*To the Editor of ARCHITECTURE.*)

SIR : In the course of my work to-day I had to buy a bedroom grate, the price of which in Thames Street, without any tile surrounds or mantel, was sixty-two shillings. In design and construction it was of the simplest, and if a man like Henry Ford had produced it by modern methods, the price would probably have been round about sixty-two pence, yet I was advised that prices are to be advanced. The question I should like to ask in your columns is whether any advances on present prices are justified by existing conditions? Wages have gone down, production has gone up. From the national point of view it is of the utmost importance, that if prices take to themselves any movement, direction should be downward. The Government are again making a forlorn attempt at 'Housing,' and an increase in prices will bring this second campaign to as untimely an end as the first, with results which may easily be disastrous; and we may be confronted with the problems of 1923 in 1928.

Speaking from my own experience, a house in Berkshire, built from my designs, is now being finished at a cost of 1s. 2d. a cubic foot. A year or so ago the price would have been 1s. 9d., compared with a pre-war price of 8d. If we could only get middle-class houses built to-day at, say 10d. to a shilling,¹ the volume of work resulting would be surprising, and the short-sighted manufacturer would reap a greater reward from a policy of small profits and quick returns, than his present extortionate methods. He might also bear in mind that the results would be far-reaching and tend to reduce unemployment in other trades. It would indirectly help to solve the housing of the working classes, as many middle-class families are to-day living in cottages which are more suitable for working men. If only we could have a general recognition of the fact that the profiteer, with money to spend, is dead, buried, and, one hopes in some cheerless hell, we might make progress. The average decent middle-class man, who does the work of the world, and pays the piper, is poor, very poor indeed, yet he still supplies the main volume of business. If the market of his trade is to be captured, all over the world, it is not good business to try and charge him as much as possible.—Yours, etc.,

C. H. B. QUENNEL.

17 John Street, Bedford Row, W.C.1.

[¹They are being built in some places at 10d. to a shilling. Details of several may be found on pp. xiv-xv.—EDITOR.]

THE STUDENT'S GIBBS; X.

THE CORINTHIAN CAPITAL.

THERE are three Figures on this Plate, No. 1 is the upright of the Capital. No. 2 the Plan, being one quarter-part of a round and square Column; as also of the Capital with its Projections. No. 3 the Capital seen angular-wise and in profile, with its Stems and Cauliculi. The height of the Capital is one Diameter and one-sixth, including the Abacus. Divide the height of the Capital from the Astragal to the under-part of the Abacus into three parts, which give the height of the Leaves and Cauliculi; and each part being subdivided, as on the Scale upon the left hand of the Capital, will give the Foldings of the Leaves, which must not exceed in projection the oblique prick'd line drawn from the Astragal to the extremity of the Abacus.

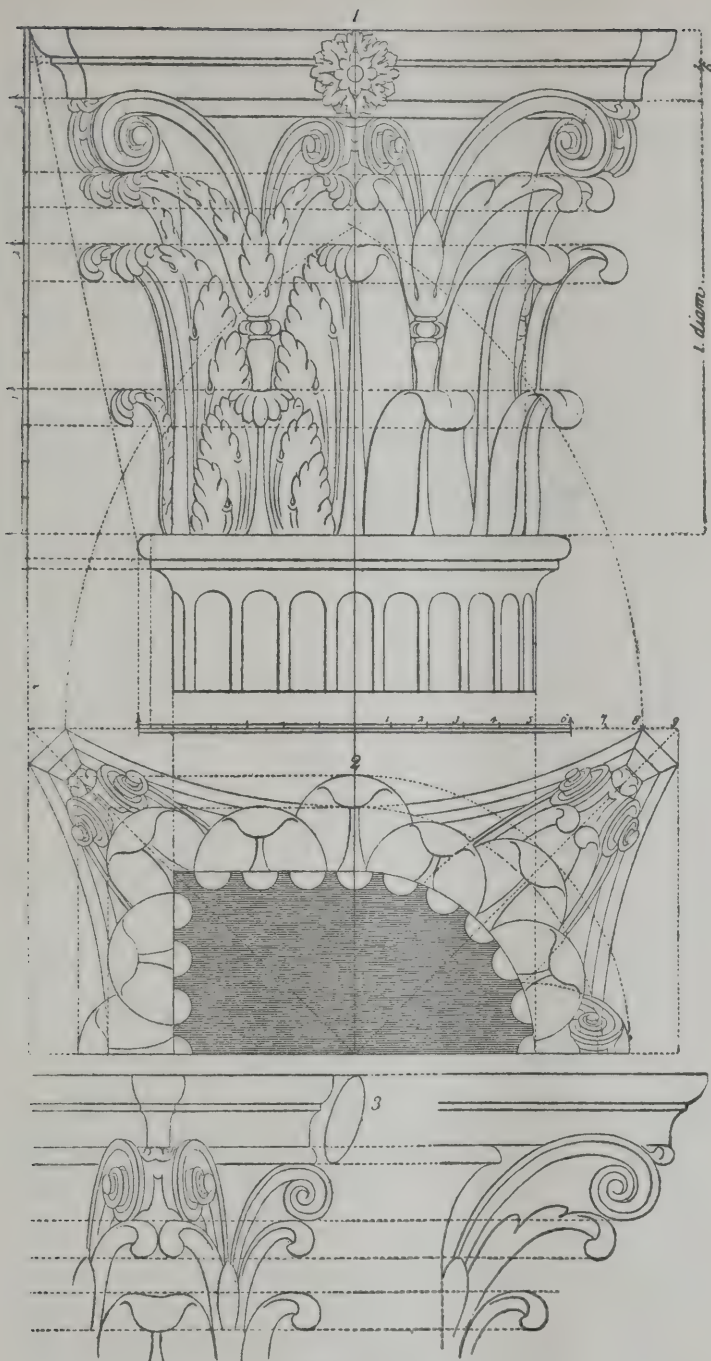


PLATE XIX.

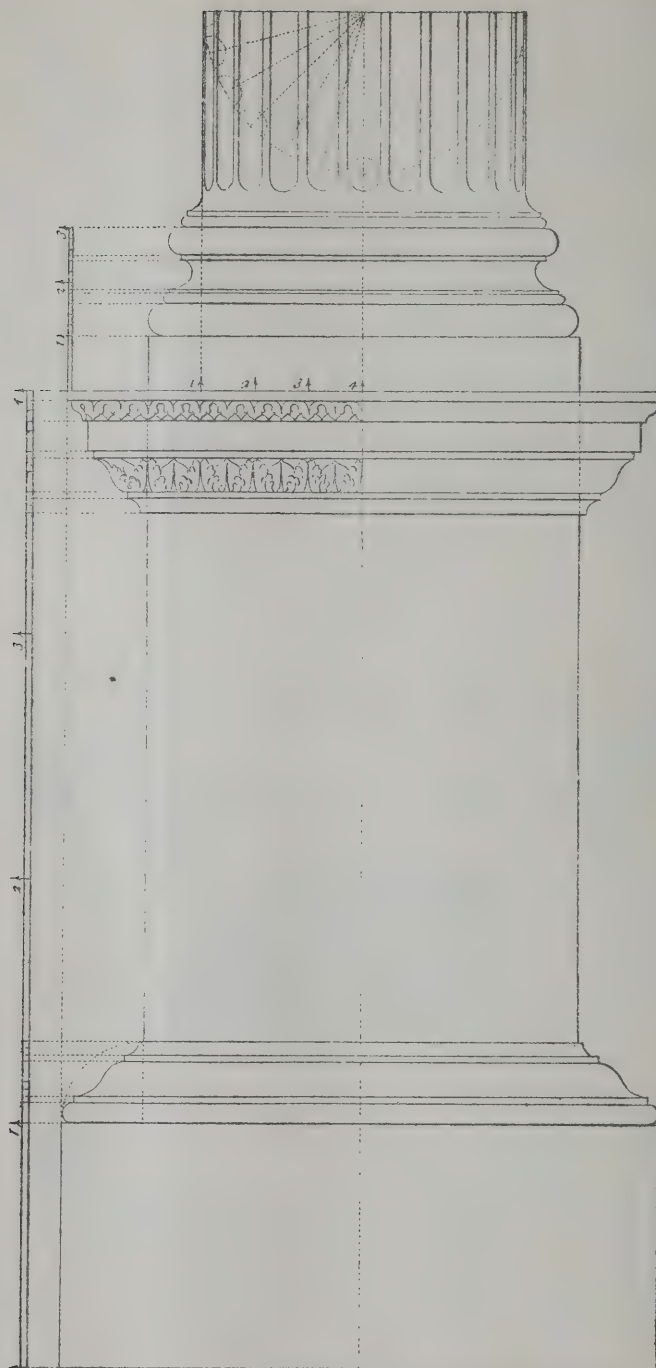


PLATE XX.

THE COMPOSITE PEDESTAL WITH PART OF THE COLUMN.

THE *general proportions of the Composite Pedestal are the same as in the foregoing Orders. For the particular parts, see Plate XXIV. for the Base and Cima of the Pedestal, and Plate XXV. for the Base of the Column.*

THE COMPOSITE ENTABLATURE.

THE height and projection of the Composite Entablature is the same with that of the Corinthian; only the Astragal and Ogee at the bottom of the Cornice are taken off the Frize. The Cornice is drawn by itself on the next Plate. For the Architrave see Plate XXVI.

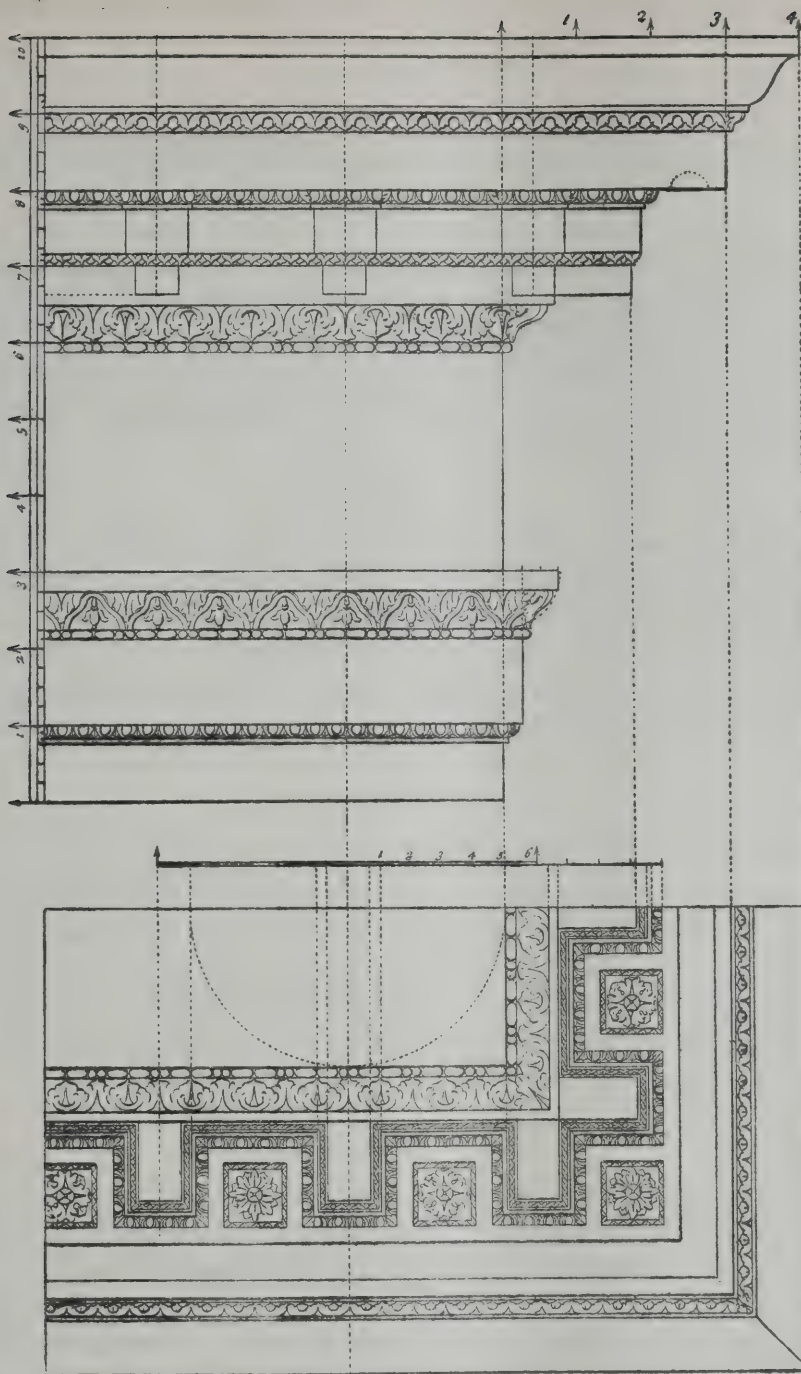


PLATE XXI.

ARCHITECTURAL NOTES AND INTELLIGENCE.

IT is pleasant to be able to record that such a scholarly and enthusiastic architect as Mr. J. Hubert Worthington has been appointed to the Professorship of Architecture at the Royal College of Art, South Kensington, in succession to Professor Pite. Mr. Worthington, who is a Member of the Architecture Club, graduated at the University of Manchester, where he is at the present moment Lecturer in Civic Design.



WE regret to announce the death of Mr. William Holabird, senior partner of the firm of Messrs. Holabird & Roche, at his home at Evanstone, Illinois. Mr. Holabird was one of the pioneers of skeleton construction in America, and we believe that the Tacoma Building, erected in Chicago under his direction, was the first building of this type to be put up. One of his most interesting works, the design for the South Park Stadium, Chicago, was illustrated in our issue for November 1922.



THE skeleton of the abandoned Park Lane Hotel in Piccadilly is at last to be clothed and transformed into a decent building. The purchasers are converting it into an important and luxurious block of flats which will contain about nine hundred suites of rooms. The social amenities available to the tenants are to include a ball-room, a gymnasium, turkish and medical baths, etc., and there will be a public restaurant and roof garden. The rent of the flats will be, it is anticipated, on the basis of approximately one hundred pounds per room per annum.



TRAFALGAR SQUARE seems destined to become the headquarters of our various Colonial Governments. The Canadian Government has acquired the Union Club at the corner of Cockspur Street, bringing the number of Colonial Governments established in the neighbourhood up to four. The Union Club will, it is said, move its rooms to Carlton House Terrace. Fortunately Mr. Septimus Warwick, the architect for the new headquarters, is able to leave the exterior practically untouched, although, it goes without saying, some alterations to the interior will be inevitable.

AN ARCHITECT'S ANTHOLOGY; XII.

I QUITE approve, by Hercules, of your making the additions you had determined upon ; although the villa as it stands seems to have the air of a philosopher, meant to rebuke the extravagance of other villas. Yet, after all, that addition will be pleasing. I praised your landscape gardener ; he has so covered everything with ivy, both the foundation-wall of the villa and the spaces between the columns of the walk, that, upon my word, those Greek statues seemed to be engaged in fancy gardening, and to be shewing off the ivy. Finally, nothing can be cooler or more mossy than the dressing-room of the bath.

Cicero to his brother Quintius.
B.C. 54.



JAMES GIBBS

Author of the Rules for Drawing the Several Parts of Architecture.

From the engraving by McArdeil, after Hogarth (second state).

ARCHITECTURE

THE JOURNAL OF THE SOCIETY OF ARCHITECTS

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EDITORIAL COMMENT.

DURING the past month we have seen one of the foremost nations of the world momentarily shattered by a calamity of which the unparalleled seismic disturbance that caused it was, it would seem, only a lesser phase. Earthquake, fire, inundation, typhoon—all the known scourges of nature—appear to have joined forces in a terrible, unbelievable fury of destruction. The fate of the two great cities on Tokyo bay could well be surmised from the moment it was found impossible to enter into communication with them; but if more recent news only confirmed our fears on this point, it has at least been able to enlighten us considerably on another. It was comparatively easy to imagine the material result of the catastrophe; it was less easy to conceive its extraordinary violence and rapidity; the prodigious courage with which it has been met and the resolution and energy which the Japanese have brought to the tragic task of subsequent reorganisation was not, we think, justly foreseen even by the most knowledgeable friends of that great nation. There seems little doubt to-day that her recovery will be complete, and that the rehabilitation of her capital will be achieved in fewer years than it would take to rebuild any other town of equal consequence.



ALONG what lines will that rebuilding be conducted? A well-known writer about Japan has some illuminating things to say on the question in the present issue, and we shall here only cast a brief glance at it. First of all let us affirm what may perhaps appear obvious on the face of it: that

*Editorial
Comment*

whatever is done to guide and co-ordinate the vast enterprise that lies ahead will be done best by the Japanese themselves. It is safe to say that Tokyo will not be allowed to spring up in the haphazard fashion which is so popular with us in England, and that a comprehensive town-planning scheme will be put into effect and made strictly operative by means of the necessary legal reinforcement. And town-planning is only desirable when it springs from a profound and extensive knowledge of the natural constitution of a place, of its resources, its climate, its amenities, and (let it be whispered) of the character, traditions and beliefs, the occupations and the proclivities, of its inhabitants. There is, as a matter of fact, very little to choose between a form of town-planning which ignores all these and a complete irrationality, an utter absence of plan which, however adventitious, may at least be expected to defer to some of the considerations we have mentioned. An Eastern poet has pointed out that the piece of gravel which cannot hurt the naked foot becomes a considerable affliction when it gets into your shoe. If one is to have a deliberate organization, that is to say, it must be one that fits the place and the people to whom it is applied with the utmost nicety. This knowledge of Japanese conditions the Japanese alone possess, but it is in the application of it that they may arguably be in need of our assistance. For it cannot be said that in the immediate past they have properly applied it. It cannot be said that they have, during the two generations which have elapsed since they first rose into prominence as an international power, regarded their own great civilization with the reverence that is its due, and with which it is regarded by everybody outside Japan. Nor is it possible for them to claim that they have, in the course of this rapid ascent, allowed their native genius to mould its various developments into a great national expression. It seems that during the period to which we have referred the eyes of Japan have been steadily turned towards Europe, nor is this indeed to be wondered at, for the complete modernization which she set herself to effect was inspired, on the whole, by Europe's example. It is in Europe that those beliefs were born which have established modern civilization, and those devices originated which have made its propagation possible. It is in Europe that native culture

has first been trampled under foot, and that the expression of the national genius has been supplanted by the cosmopolitan isomorphism of mass production. When Europe, therefore (as she has done before and is again doing to-day) utters a warning cry, and bids the builders of the new Japan look upon her drooping countryside, her congested cities, her acres of slums, her black country, her fouled waters, her clouded heaven, the general and avowed septicity of her industrial life, it scarcely seems necessary to make any asseveration of her good faith. *Editorial Comment*



SUCH an assurance might not unreasonably have been asked for (though it is doubtful with what success) if the drift of her admonition had been connected with diplomacy, armaments or commercial expansion. There might conceivably lurk some modicum of hypocrisy in an attempt on our part to persuade Japan of the futility of worldly riches, or of the uselessness of a powerful fleet, or of the inhumanity of modern warfare. But Europeans are not proud of all the developments which the last sixty years have added to their corporate life ; and while there are some among them that they honestly believe (though they may of course be mistaken) to be successes, there are others of which they are profoundly and disturbingly conscious that they are failures. It is one thing to deprecate the imitation of the former ; it is quite a different thing to point out the dangers attending the latter. The assistance which it is now incumbent upon Europe to extend to Japan is twofold. Firstly, we can, and should, entreat her to revere the marvel of her civilization, the matchless heritage of her arts, her exquisite tradition of manners, more deeply than (it must be confessed) we have revered these things in Europe. In the second place it is our clear duty, who alone can know our own weaknesses and deformities with the inside knowledge of a questioning conscience, to declare these without false modesty, and to make certain that they shall not be as eagerly assimilated as the things with which we have perhaps better earned the emulative regard of those other great-hearted islanders, whose country is to the Eastern continent what England is to the European.

THE HUMAN UNIT IN ARCHITECTURE; II.

By A. TRYSTAN EDWARDS.

THERE can be little doubt that the modern man of commerce is pleased by the abnormal architectural scale of those shops which successfully belittle pedestrians and vehicular traffic. When the shop is really quite small its owner may perhaps be pardoned if, for purposes of advertisement, he displays a poster showing a picture of his 'emporium' apparently much magnified by association with some very diminutive people who are seen walking about in the foreground. This may be a quite innocent deception, and probably it is taken no more seriously than is the distortion of scale found in those fashion plates of dress in which ridiculously small feet are accepted as a common convention. But the case is infinitely worse when the proprietor of some vast store, itself a massive and imposing structure that already dominates the street in which it is situated, gives instructions for the design of posters contrasting the scale of his own commercial house with that of a throng of possible customers unnaturally dwarfed. In this instance he has not the excuse of wishing to increase the repute of premises, themselves insignificant, for his building is already as big as it can possibly be. It is clear that the shopkeeper is here definitely aiming at his own aggrandisement at our expense. He himself, of course, would repudiate this and say that he merely wishes us to be duly aware of the importance and success of his business undertaking. It is



Fig. 4.

conceivable, however, that by insisting upon such a representation of his shop he is damaging his own commercial prospects, because there is a natural psychological limit to the effectiveness of this kind of propaganda, and if the limit is exceeded the result of the artificial magnification of the scale of a building may be exactly the opposite of what is intended, and the public instead of being

lost in admiration of the stupendous commercial achievement may become depressed and even critical of the pretensions of a merchant who so presumes to exalt himself. And it may be suspected that money invested in a business which is housed in a quite unpretentious and homely fashion in many instances brings in a higher and more constant rate of interest than that derived from some of our more palatial modern stores. This is not to say that commercial architecture should not be the best possible of its kind. What is best architecturally, however, also happens to be most pleasing to the public, and it will be found that shopkeepers cannot with impunity ignore the social and æsthetic considerations which determine the *scale* of buildings in relation to the human figure. When a shopkeeper goes to the length of employing a distinguished architect to design a façade, he might very well assume that this architect has already taken stock of the appropriate scale of the various parts of the building, and deliberately to alter this in an advertisement poster purporting to be a representation of the design is not only to deceive the public but to pass a reflection upon the competence of his own architect. But the phenomenon is of great interest because it shows that in this instance the shopkeeper deliberately aims at belittling the public and is not forced to adopt colossal architectural dimensions by the necessity to conform to the inexorable demands of modern commerce. These demands presumably were satisfied in the designs approved by the shopkeeper himself and his architect. It seems to be established, then, that the excessive scale so common in modern shop fronts is at least partly due to definite ambitions which have for their object the formal exaltation of commerce.

In the last issue of this journal I showed three examples which in various ways illustrated this modern tendency to excessive architectural scale. Fig. 4 provides yet another instance and here the juxtaposition of the new style and the old will enable a comparison to be made between them. In the left of the diagram is a new shop of a type which is becoming increasingly common, while on the right is a remnant of the aristocratic commercial



Fig. 5.

building of the Regency period. It will be observed that the first stage of the new building is almost coincident with the top of the old. The crowded aspect of the upper half of the taller structure gives it the appearance of being raised on stilts as if it despised the passing throng. And its horizontal division into two almost equal halves puts one in doubt as to which is the more important. The lower half is so big that it defies its older neighbour, affirming itself to be both alien to it and superior in scale, while the upper half, although in its smaller fenestration it has a certain kinship with the normal style of front, by being thus elevated shows a spirit of aloofness and a lack of sociability most displeasing. The building on the right hand of the diagram obviously *belongs* to the street, it has, as it were, *come down into the street*. Fig. 5 represents a longer row of shops, also in the Regency style, which have the quality of geniality and friendliness. One does not feel when walking down such a street either that the top half of the façade is casting disdainful glances upon us, itself immune from the contaminating influence of the common thoroughfare, and that the lower half, while indeed it treads the same earth as ourselves, only consents to meet us upon its own harsh terms—namely, that we shall admit our own utter insignificance. On the contrary we feel here that between the shopkeepers and ourselves there has been established a relationship as flattering to us as it is to them.

The obvious solution of this problem of the shop front is that it should display a simple harmony of scale without any violent breaks whatsoever; the ground floor height should be of reasonable dimension (from 12 to 15 feet is surely high enough for all practical purposes) and the storeys above can then adapt themselves to this general scale by a gradation, if necessary, between a comparatively small height of room towards the top of the building and a more generous one lower down. It is notable that shops conspicuous for the height of the first floor level are greatly improved in appearance by an awning which comes down to perhaps eight or nine feet above the pavement, thus providing a smaller dimension for immediate contrast with the scale of the human figure. A shop such as Selfridge's, for instance, looks far more attractive when the awnings are spread. By this touch of condescension the building assumes a more hospitable air. Where, however, the ground storey is united with the mezzanine with an arch as in Fig. 4, it is not so easy to mitigate the excessive scale in this manner; for there appears to be no national horizontal member to which an awning could appropriately

be attached. Part of the charm of old Regent Street lay in the fact that the shops were on the average fairly low, but the shops of the Quadrant had six floors and some of the shops near the Oxford Street end were even higher, so it cannot be said that the Regency style was incapable of adaptation to the large buildings such as modern commercial conditions sometimes demand. What is open to criticism in some of our present day shops is not the size of buildings themselves but the excessive scale of their parts, notably the first stage of the buildings. This is sometimes excused on the ground that very large windows are necessary for the display of merchandise. It may be urged, however, that ample window space may be provided without unduly raising the height of the storeys and without combining the windows of two storeys into a single unit, as is so commonly done nowadays. There is also a school of commercial opinion opposed to the too obvious course of 'putting all one's goods in the shop window.' Such a policy is invariably condemned when it is seen to regulate the conduct of individuals. A little reticence, a little mystery sometimes stimulate interest better than do the methods of the town crier.

*The Human
Unit in
Architecture*

THE PROBLEMS OF TOKYO.

By J. W. ROBERTSON SCOTT.

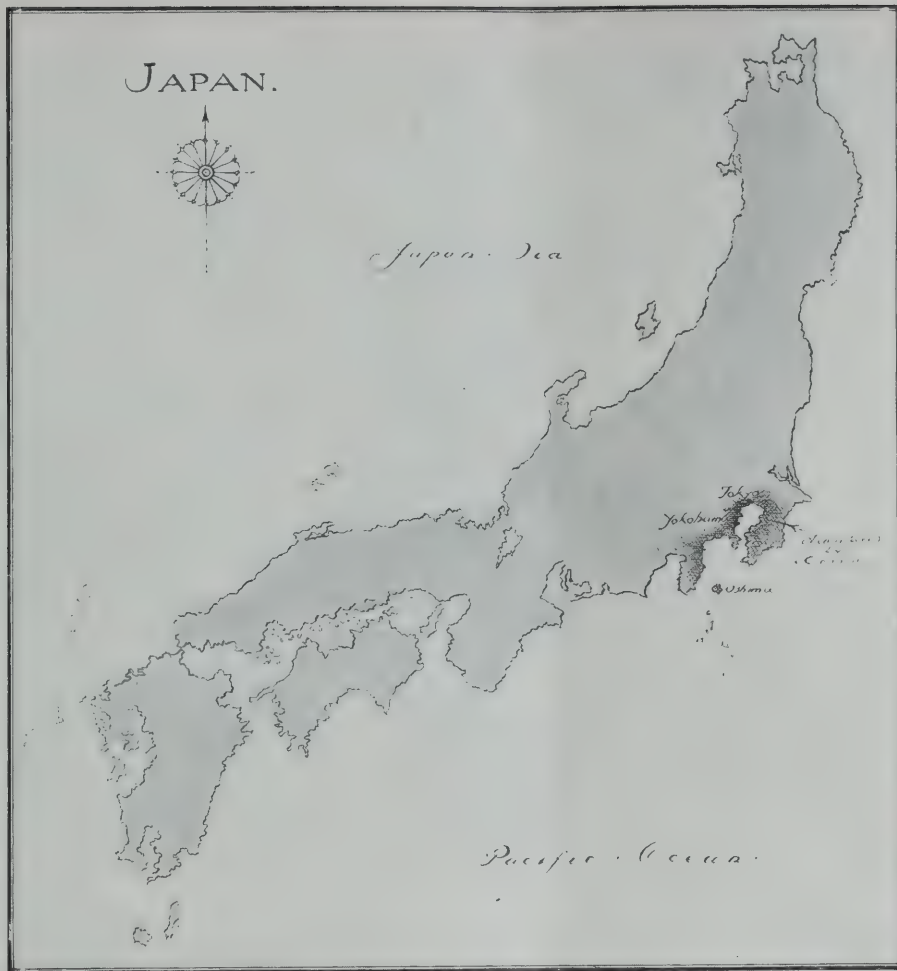
Author of The Foundations of Japan, etc.

IT was pleasure to receive a proposal to write on architectural conditions in Tokyo, for this is a question of real importance, which I have often pressed on my Japanese friends in Japan, the United States and this country. For very much that is wrong in Japan, foreigners are to blame. We must certainly bear no small share of the responsibility for the appalling 'foreign style' building which has spread like a pest through Tokyo and other Japanese cities. At the time of the earthquake the capital of Japan was in parts one of the ugliest cities in the world, and there was every probability that the ugly parts would go on increasing.

As everybody knows, Japanese building which is untouched by foreign influences is charming. It is also extremely practical. It is good to look at ; it is hygienic ; it is economical. Let me, for the benefit of those who know the Japanese house in photographs only, briefly outline its characteristics.

It is dry because it stands clear off the ground, because it has a good roof with wide eaves, and because it is airy and full of sunshine. The house rests on stone or concrete supports, or on wooden supports set on stone or concrete, and is a foot and a half or so above the ground. There is a heavy roof of tiles or thatch, and the eaves come well over a kind of wooden platform or verandah (*engawa*), about a yard wide, which runs round two, or, it may be, three sides of the house. Rain cannot therefore reach these sides of the house. They consist of the well-known sliding panels of open woodwork with paper panes (*shoji*). The fourth wall of the house is of bamboo and clay or plaster covered with weather boarding.

While our houses seem to be devised to keep out most of the sunshine, Japanese houses are planned to catch every bit of sunshine there is. In the morning one sits where by throwing open the screens one catches the morning sunshine. In the afternoon one secures in the same way the afternoon sunshine. Thus, on a cold day, one can be sure in a Japanese house of getting more sunshine than in a 'foreign style' house. The Japanese meets the cold weather not only by utilising all the available sunshine but by



OUTLINE MAP OF JAPAN, SHOWING THE AREA AFFECTED BY THE
RECENT EARTHQUAKE.

Drawn for ARCHITECTURE by E. P. B. Musman.

putting on extra kimonos. Several kimonos with the air space between are warmer and more convenient than one very thick garment. For the rest, there is the movable metal or earthenware fire-pot (*hibachi*) with its glowing charcoal. The kneeling Japanese has his feet tucked in below him, his body is kept warm with his kimonos, and there are only his hands and face to keep warm. I passed one winter in a Japanese house, and except that for convenience of carrying up and downstairs—my house was a two-storey one—I used one small electric lamp stove, I had no other means of obtaining heat than from *hibachi*. The cold was intense, but it was endurable and, I think, hygienic.

MAP OF TOKYO, SHEWING THE AREA AFFECTED BY THE RECENT EARTHQUAKE.
Drawn for ARCHITECTURE by E. P. B. Musman.

The Japanese house, except for its tiles, is entirely of wood—the climate is curiously favourable to the preservation of wood—and it does not contain a scrap of paint, stain or varnish. Formerly it was built without nails or almost without nails. It is easily kept clean because none of the dirt which is taken into a Western house is brought into it. There are no coals, and no one enters the house with his footgear on. The cooking in the kitchen is done on tiny clay furnaces fed with charcoal.

The floor of the house is covered with mats six feet by three feet, made on wooden frames, and two inches or so thick. They fit tightly together. On such a floor one kneels on square cushions (*zabuton*) or sleeps on cushions about six feet long (*futon*). Any room is a bedroom, for all that is necessary to prepare a bed is to take a *futon*, a sheet, a thick kimono and a pillow from a cupboard. And by the system of sliding screens (*karakami*) between rooms any room can be added to any other.

A low table, a fire pot, a few kneeling cushions, a wall writing (*kakemono*) and a flower arrangement or a piece of pottery in the recess which is called the *tokonoma* constitute all the furniture and fittings of a room. All the other possessions of a family of the middle-class are stored in a fireproof godown at the back of the house. The bath room contains a wooden bath heated by a little furnace and a pipe running through the water—the bather is protected by a piece of board—and everybody uses the same water, for the real washing is done at a tub outside the bath, and the bath is used only for a few minutes' agreeable sousing when the bather is perfectly clean.

At night the dwelling is completely shut in by wooden shutters running along the outside of the verandah—completely shut in because of a fear of robbers. Such is the house and such the simple domestic economy that the 'foreign style' house upsets. A large number of Japanese houses which are not 'foreign style' have a foreign room or rooms. A hideous carpet, ugly chairs, the feet of which are kept from digging into the matting by having slats fastened on them, antimacassars, lace curtains, a chenille tablecloth on a centre table, oleographs and a smelly gas stove frequently form the contents of this distressing apartment. The wholly 'foreign style' house is a creation of timber and cement, and it is not easy to exaggerate its deplorable appearance and shoddiness.

The offices of Government departments and other public buildings, and the numerous 'official residences,' are of the same hideous timber and



VIEW OF TOKYO, LOOKING TOWARDS THE IMPERIAL CASTLE.

cement construction. Recent years had seen the erection of the brick Central Station and Hotel and a large number of ferro-concrete buildings for banks, offices and stores ; and an American architect was engaged in the erection of an Imperial Hotel in the Western manner. Ferro-concrete buildings had also been constructed in considerable numbers in Osaka and elsewhere. But, generally speaking, Tokyo and Yokohama were of wood. The new Houses of Parliament, which cannot be finished for seven years or so, are of stone.

According to the cable to hand as I write, the ambitious ferro-concrete buildings of many storeys opposite the Central Station in Tokyo survived the earthquake. If this be so, ferro-concrete has come to stay in Japan. Japanese architects and engineers have evidently found the means of obtaining enough elasticity to defy earthquakes. But what distresses me and must distress every admirer of Japan is that Japanese architects have not been able to combine in their domestic and public buildings the best



VIEW AT THE OUTSKIRTS OF TOKYO.

elements of Japanese and western architecture. I travelled 6000 miles in rural Japan and remember only one prefecture which housed the offices of its government in a Japanese building. The extent of the destruction of fine old buildings is lamentable.

The drawback to a large building in the Japanese manner is that it is often dark and, from the modern standpoint, inconvenient. But it ought not to be beyond the power of practical men with imagination, who have grasped the true advantages offered by Japanese and Western building, to make a combination of the two which should be both convenient and in keeping with Japanese traditions. I have often thought that the right kind of young English architect, a man who joined to sound taste and imagination a real knowledge of the use of materials, could in time play a considerable part in raising the standard of building in Tokyo. The Japanese have reached the stage at which they are beginning to be impatient of foreign co-operation. They have been such quick learners



TYPICAL VIEW IN THE RESIDENTIAL PART OF TOKYO.

that they have not always realised how much they have still to learn. But a man or men who went out with suitable qualifications and introductions, tact, patience and the student's attitude of mind, might go far.

Not a little of the bad building in Japan is due to American and German influences. But some thoughtful Japanese are increasingly realising that for much of what their country hopes to achieve the best spiritual and æsthetic guidance and stimulus are to be found in Great Britain. It is idle, of course, for anyone to go out to Japan who has not made himself well acquainted, not only with such well-known writers on Japanese architecture as Baltzer and Conder, and such a volume as Morse's two-volume *Japan Day by Day*—it has some 700 illustrations—but with books about Japan which seek to lay bare the basic facts of Japanese life and character.

Until Japan, with all her volcanoes, active and quiescent, has settled matters with the ocean depths—you can get into a five miles depth of water



STREET VIEW IN TOKYO.

not far from the coast—she will be periodically shaken by earthquake. She must also reckon on typhoons and tidal waves. And as long as the condition of her pocket and a racial acceptance of notions of impermanency—the most sacred of the national shrines is deliberately pulled down and rebuilt every few years—reconcile her to housing in wood and heating mat-floored dwellings with fire pots, there will be destructive fires. But that one of the most indomitable peoples in the world will be held back by even such restrictions on their progress from continuing to push forward national development on Western lines as far as it is thought necessary for it to go, no one who knows Japan will believe.

Most Japanese think that the pressure of population and the jealousies which materialise in armaments make it necessary for their country to add to the profits of agriculture the gains of industry and commerce. Most Japanese are also keen that their country shall make a good appearance before the foreigner, shall be Asiatic in race and many of its ideals but not

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Asiatic in outward seeming. All this means more and more building after the Western fashion, and the destruction wrought in Tokyo and Yokohama can only accentuate this tendency.

For years influential men in Tokyo have shown an interest in town planning, and a prominent statesman, Viscount Goto, who was until lately Mayor of Tokyo, has a close acquaintance with the needs of the capital and has visions of a Greater Tokyo. Not a few foreigners, in despair over the way in which Tokyo was being vulgarised, have taken refuge in the thought that the almost nightly fires offered some chance of getting the city on to better lines of development at a later date. Now the face of Tokyo has been altered as no ordinary blaze could change it, and a chance of improvement beyond all that could be dreamt of presents itself. The present generous disposition of the outer world towards Japan promises that cash will be forthcoming to do all that the most enterprising Japanese have it in mind to do.

The rebuilding of Tokyo can hardly go forward without some regard being paid to the question of sanitation. Only a small part of Tokyo is sewered, and sewers are exceptional in the other cities of Japan. The sanitary arrangements of the country have hitherto been made in the interests of agriculture, whose exponents are seen in the city with man, woman and horse-drawn carts transporting in odorous processions tubs by which the contents of the closets of several million people are conveyed to the rice fields. It is impossible to throw sewage into Tokyo bay for there is in its waters a valuable shell fish industry and a great cultivation of the fine edible seaweed called *nori*.

Although gas is supplied to many houses in Tokyo, Japan passed almost straight away from the candle and oil lamp age to the age of electric light. Owing to the wealth of water power in a land of mountains and hills, electricity is in almost every house. If a cheap form of electric heating could be developed the fire danger due to overturned *hibachi* might be diminished.

To conclude, the problem before friends of Japan, native and foreign, may be summed up as follows:—

i. If, as is reported, ferro-concrete on suitable rafts—lower Tokyo is on swampy ground—has held its own against earthquake and fire, how are public and commercial ferro-concrete buildings to be designed in order to consort with Japanese architecture?

ii. How are dwelling-houses to be designed so as to combine Western convenience with the economical, hygienic and æsthetic features of Japanese houses ? *The Problems of Tokyo*

iii. What modifications in town planning are involved in the case of a city which is exposed to disasters so much beyond its control as are typhoons, tidal waves and earthquakes ? What would happen to London if it were visited by a typhoon, a tidal wave and an earthquake ? Think of a typhoon alone and the flying slates and tiles and tree branches and disordered telephone and telegraph systems ! Think of the low-lying areas of the Metropolis to which the floods of a tidal wave would bring death and disaster ! As for the effects of a severe earthquake in London, they are almost inconceivable : our best architecture would be in utter ruins. It should finally be remembered that Tokyo, in making its town plan, cannot treat itself to parks and open spaces in the western manner. A population which is largely *geta* (patten)-wearing, prefers gravel to grass. In any case, only the coarsest sort of grass, a kind of couch grass or twitch, seems able to withstand the summer sun.

THE INFLUENCE OF HIGH BUILDINGS ON CIVIC DEVELOPMENT ; II.

By F. R. JELLEY.

WHILST any attempts to effect some solution of the smoke problem are received with such remarkable apathy, and whilst the extension of the provisions of the Daylight Saving Bill to their fullest capacity is still so strongly opposed from many quarters, it is surely strange that any suggestion of higher buildings should always be greeted with talk about interference with light and air. A citizen who pollutes and darkens the atmosphere by allowing his chimney to become so foul that it catches fire is still fined some ridiculously small sum of money, instead of being regarded as a grave public nuisance and dealt with accordingly. And, in the opinion of many of the elected representatives of the people of this country, the existing provisions of the Daylight Saving Bill should be subjected to further amendment, in order that too much daylight may not be enjoyed by their constituents.

The regulations of the Public Health Act, 1891, do not appear to have been particularly successful in suppressing the use of underground rooms in Town Houses and Hotels, as bedrooms for butlers and menservants, and if the restrictions on the heights of buildings in London are removed, there may still be accommodation in new structures for workers underground. On the other hand, there will also be very much more and better accommodation for workers above ground. There will be very much more likelihood of buildings being erected with loftier rooms and larger windows—windows that are constructed to open in such a manner that they may be cleaned without grave danger to life and limb. Better opportunities will arise for the disposition of sanitary accommodation under less cramped and more hygienic conditions. And the higher these buildings can be carried, the less annoyance will be caused to the majority of their occupants by sound and dust, and the greater will be the likelihood of fresh air being admitted. Cafés and restaurants located near the roofs of higher buildings will not be less attractive or hygienic than those at present situated in close proximity to the foundations. Higher buildings mean new buildings ; and the modern

tendency to eliminate coal fires and substitute gas, electric, or hot water systems of heating, will afford some alleviation of the smoke and fog nuisance. The multitudinous smoke flues of the Victorian structure are not perpetuated in the modern commercial building, which is often limited to a single flue from the boiler house.

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The rights of ancient lights afford adequate protection against encroachment to all buildings that have been in existence for a reasonable number of years, and the incomplete east elevation of the Wesley Hall at Westminster will testify to the restraining powers of such rights. And if owners of adjoining property are thus indemnified against encroachment, and the restrictions on height are relaxed, some new and interesting problems in planning and design will be presented to the younger generation of architects for solution.

Any suggestion that higher buildings will necessarily mean ugly cities has no foundation in fact. Most people will agree that the modern commercial buildings erected along the riverside at Liverpool are an architectural asset to that city. And because the intensive civic development of a certain quarter of the city of New York has resulted in the erection of a group of abnormally high buildings, that have caused the term 'skyscraper' to be applied on the slightest provocation to any structure that happens to be erected to a greater altitude than its immediate neighbours, it does not necessarily follow that intensive building development in any other city will inevitably produce crops of skyscrapers. The law of ancient lights is non-existent in New York, but the abolition of restrictions on height in London does not mean that the whole of the buildings in the City could be re-erected to the height of the Woolworth Building, leaving St. Paul's Cathedral and the city churches located at the bottom of deep, dark pockets. The leases of existing property in the City of London will not expire simultaneously, and, in any case, the height to which any new structure is likely to be built is dependent on the size, shape and situation of the site, and on the disposition of the existing buildings upon that site and in its immediate vicinity.

But if anyone unacquainted with the London Building Act desired to rebuild his premises to a height, say, one hundred and fifty feet, and was informed that there was little possibility of his being able to do so because every other owner of property in the same thoroughfare had not rebuilt to the maximum height at present permissible under the Act, he might well be pardoned for exclaiming in the language of Truthful James :—

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Do I sleep? Do I dream?
Do I wonder and doubt?
Are things what they seem
Or is visions about?
Is our civilization a failure?

The most depressing and uninteresting thoroughfares in London or any other city are those in which a uniform height of building has been rigidly maintained. A walk along Victoria Street, Westminster, encourages a feeling of melancholia, that is never experienced during a walk along Fleet Street or Bond Street. And the only really interesting break in the relentless monotony of many of the Victorian classic façades in the residential quarters of Kensington or Bayswater is the fantastic accumulation of chimney pots and cowl that rise unofficially from chimney stacks carefully hidden away behind parapets. Victoria Street is a wide thoroughfare, and Fleet Street and Bond Street are both narrow. Bond Street and Albemarle Street are similar in width and aspect, but their effect on the temperament of the individual is entirely different. It is not a matter of relative heights of buildings to widths of streets, or a matter of direct sunlight or absence of direct sunlight. The attraction of Bond Street and Fleet Street lies in the diversity in the widths and heights, and in the characteristics of the individual buildings that line them—dignified buildings, vulgar and blatant buildings, modest retiring buildings, shabby genteel buildings, exotic buildings, grim and stony buildings, and imitation antique buildings. All in juxtaposition, they suggest an infinite diversity in the occupations and characteristics of the human beings who live and work in them, but Victoria Street suggests nothing except that it might very suitably be populated by a colony of hypochondriacs.

The fact that large numbers of people are compelled to reside in modern cities must receive adequate consideration in any analysis of the effect of high buildings on civic development. And in this connection, the claims of those who live in cities voluntarily cannot be entirely overlooked, for Charles Lamb, Doctor Johnson, and Hazlitt were not alone in their dislike of rural life, and their love of life in London. The Utopian ideal of detached residences, surrounded by large gardens, is obviously inapplicable to either of these two classes of people, who, if they are not sufficiently wealthy to live in hotels or town houses, must find accommodation in flats or tenements. Existing housing conditions in most of the industrial and commercial cities

in this country are appalling, and the dismal failure of the State housing schemes to cope with the problem is notorious. The report upon special inquiries instituted into the housing conditions in the city of Birmingham, for example, is far more horrible than any of the descriptive writings of Zola, for the simple reason that it happens to be fact instead of fiction. In the city of Bradford, twenty-two thousand people are still living in houses that have been declared to be unfit for human occupation. Recent statistics show that in Scotland over half a million homes consist of not more than two rooms, and that about three hundred thousand of these so-called homes have been officially condemned as unfit for human habitation. In the city of Glasgow over sixty per cent. of the citizens live in one or two-room tenements, and many of these tenements are occupied by from five to thirteen human beings. Yet it is found that the Royal Commission on Housing in Scotland strongly advocates legislation to forbid the erection of tenements of more than three stories in height. It is exceedingly questionable, however, whether the citizens of Glasgow, or any other municipality in the British Isles, who are now living on the ground, first, or second floors of premises that have been officially declared to be unfit for human occupation, would not welcome with acclamation the prospect of life under somewhat less congested conditions in new tenements, on say, the ninth or tenth floor. The Royal Commission on Housing in Scotland may have overlooked the fact that the possibility of lifts being installed in tenement buildings three stories in height is exceedingly small, but that in any projected tenement building of nine or ten stories, lifts would be an obvious necessity. Life on the third floor of a building that has no lift is far more enervating than life on the tenth floor of a building that has two. And to get an invalid or a perambulator up to the tenth floor of a building that possesses a lift is an easy matter, but to manipulate a perambulator up the staircase to a tenement on the first, second, or third floors is a feat of no little difficulty. In any projected tenement building of considerable height lifts would not be self-operative, and the anticipated danger of children going unattended to their homes would be as non-existent as the danger of any child descending the lifts to the underground railways of London. And roof playgrounds for children would not be less healthy or more dangerous than the playgrounds already in existence on the roofs of schools erected in congested areas under the auspices of the London County Council. They would certainly be very much less dangerous than the unofficial playground of the streets.

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The statistics of the 1921 Census reveal the fact that, in the Administrative County of London, over half a million families occupy fewer than three rooms per family, and that out of a total population of 4,483,249 human beings, about six hundred and eighty-three thousand live in dwellings that shelter more than two persons to a room. The Town Planning Institute has recommended that no relaxation should be made in the existing restrictions on the heights of buildings in London. It is highly improbable that this recommendation will cause any marked enthusiasm among the six hundred and eighty-three thousand souls who are at the present time, living in so unpleasant a state of congestion that they can have little opportunity for careful, uninterrupted perusal of the proposals of the Town Planning Institute. But it is perfectly obvious that neither the housing problem, nor any other civic problem, can be solved by obstructive criticism, and at the present rate of progress the great-grandsons and daughters of these six hundred and eighty-three thousand crowded human beings will still be existing in much the same environment as their great-grandparents of the present era. If the erection of high blocks of tenements will alleviate, in the slightest degree, the existing conditions of life of the people who are compelled to reside in cities, it is worthy of trial.

The word 'tenement' has become associated in the minds of many with structures of the Peabody Buildings type, or with those dilapidated mansions in the Canongate at Edinburgh, whose aristocratic pedigree is described with such gusto in guide books, and whose picturesque appearance is emphasised in black and white drawings and etchings which direct particular attention to the washing that is hung out from the windows on horizontal poles, but draw a discreet veil over the internal amenities. Anyone who has inspected the caretakers' quarters on the top floors of some of the modern commercial buildings in London will realise that, in comparison with a very large number of their fellow citizens, the home lives of such caretakers are situate in pleasant places. Apprehensions that tenement buildings ten stories or so in height, will necessarily be ugly buildings are merely insinuations that architects of the present day are not competent to deal with the new problems that modern civilisation is presenting for their solution. Any individual who is prepared to erect a building of this description in an overcrowded area of any city should be given the greatest facilities for doing so, for he will, at any rate, be making some contribution towards the solution of the housing problem. He

may, or may not obtain an adequate financial return for his expenditure, but that, surely, is his own concern.

The influence of higher buildings on the traffic problems, in congested areas of cities, should not be allowed to pass unnoticed. If large numbers of people are desirous of travelling in the same direction at the same time, and find some difficulty in doing so, it is obvious that the transport facilities are inadequate. But that is no reason why building operations should be restricted in crowded quarters, for such restrictions would merely intensify internal congestion, without alleviating it externally. On the other hand, it is the very reason why every encouragement should be given to any scheme that will tend to facilitate the reconstruction of existing premises. An excellent opportunity will then arise for widening narrow thoroughfares, and for laying down gas and water mains, and sewers of increased size. Railways, trams, and omnibuses are commercial enterprises, and if permitted to do so they will traverse routes that will be patronised by the greatest number of passengers. They do not ordinarily arrange their time-tables in order to cater particularly for abnormal people like the gentlemen in Mr. Chesterton's poem, who went to Birmingham by way of Beachy Head. Nor can they be blamed because they are not permitted to traverse narrow streets. The logical remedy is to widen the streets and make the trams and omnibuses that wish to pass along them, contribute towards the cost of the work involved in widening. And because the vicinity of Liverpool Street Station is very congested at certain periods of the day, it is illogical to suggest that building activities, in the vicinity of that station, should be restricted. The obvious solution of such a problem is to improve the approaches to the station, and to accelerate the railway services.

The present limitation on height imposed by the London Building Act does not apply to churches or chapels, or to ornamental towers, turrets, or other architectural features. In other words, the only buildings that are allowed to dominate the sky-line of London are religious buildings, or such portions of others as are merely decorative, and, apart from the æsthetic point of view, serve no useful purpose except as attachments for lightning conductors or wireless ærials. For, although the tower or steeple of a religious edifice may be a very beautiful conception, it cannot be denied that it is of very little use. Modern London is primarily a commercial city, and commercial buildings have therefore every right to some representation on its skyline. Advocates

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of essentially useful higher buildings have no desire to dominate the sky-line of London, but whilst London tolerates, in a very prominent position opposite the Thames Embankment, an aggressive chimney stack that discreetly dies away into the evening twilight, and emerges after dark, disguised as a brilliantly illuminated Scotchman drinking out of a bottle, they cannot be expected to consider seriously any suggestion that the relaxation of the existing restrictions on the heights of buildings will detract from the æsthetic attributes of the Metropolis. The doom of Frankenstein was sealed, not because of the mere fact that he created a monster, but because he avoided the monster after creating it, instead of grappling with it at once. The intensive development of modern civilisation has created many problems. If they are avoided, civilisation is doomed. If they are dealt with as they arise the prospect will be considerably less depressing.

MUSIC AND ARCHITECTURE.

By HUBERT J. FOSS.

IT is often said that 'architecture is frozen music'; than this quotation there are perhaps only two more favoured by writers on music, certain lines from *Master Hugues of Saxe Gotha* and from *Abt Vogler*. There is a sense of finish, of completeness, about this epigram which invests it with a factitious conviction, and conveniently dispenses with the necessity for thought. Attempts however are often made to expand the dictum as far as the details of style, in such a way that Bach is compared to the Decorated Period, Palestrina to Gothic, and Handel to the Classical Order (for greater precision than my ignorance can offer, *vide*, as the advertisements say, *Daily Press*). Little is done on the other hand to find an exact basis of comparison between music and architecture as separate parts of the whole of artistic expression. And though there are those who will not hear of comparisons between any two of the arts, yet I venture to think that no harm and even some good may be done by setting alongside each other the different means and aims of literature, music, painting, sculpture, and architecture: so it be done with first a view to discovering the essential and not the superficial, with secondly a view to separating the thing said from the way of saying, and thirdly with a view to breaking down the barriers of technique, those high walls that not only block the entrance from one art to another but even obscure the view.

Here then are two arts, perhaps more widely separated than any other two activities of man's mind—architecture for instance is one of the two three-dimensional arts, deals with tangible ingredients, and is visible, while music is non-(or fourth-)dimensional, deals with invisible and elusive ingredients, and is audible—two utterly different arts, I say, in both of which a ruling part is taken by carefully formulated but largely abstract principles. True, architecture can never be without such principles, while music is so conceivable, but that is the result of the tangibility of ingredients. Stones, in other words, have weight, sounds have not. Through all this there protrudes, like the sustained note of the English horn through the orchestra, the idea that architecture too is non-representational, unless

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Architecture*

you care to argue that architecture represents to-day the fundamental idea, in Plato's sense, of human shelter. But it would be a quibble. Subject to the engineers, who, I flatter them, are now-a-days almost infinitely capable, one could build a dwelling house in any shape, that, say, of the human face; but the eye has its limits of endurance no less than the ear. We should surely be shocked and horrified if we saw a building trying to appear as other than a building, as an omnibus for instance, or even as a mountain, and in music the weight of opinion is against the imitation of natural noises. Brickwork *per se* attracts us, and so does fugue. Our gauge and standard is one of abstract order, which is a fundamental of the mind, and so these two arts set down their respective canons of regularity in form, of a perfect relation of parts to the whole, of that fitness which the word art implies. Unordered building materials, even if they hold together, offend the eye; unordered music can with difficulty be even grasped by our hearing.

Two examples are often most convincingly given of the non-defining character of music: first the difficulty of musically expressing a negative, and secondly the impossibility of musically being indecent. Not far removed is architecture. It is I suppose barely possible to be architecturally indecent, and then perhaps only in a far fetched sense. One might quote a drawbridge as a negative, or even a boundary, but they have little more than the finality of a coda. It is clear that neither architecture nor music is essentially imitative or defining, but that each spins its own rules, like a spider's thread, out of its own belly.

Folk-poems such as *The Captain's Apprentice*, overcome lack of technique by genuine inspiration, and Cimabue and the Primitives command our admiration. But I once knew a young architect who built a lean-to and broke his girders thereat, and music is often to be seen that is in all exactness unsingable. On the other hand, if your building will stand, no need for style, as every town will show, and a mere succession of correct chords and phrases daily passes for music in our churches. The ability to do it will more quickly gain you the title of artist if you are an architect or musician than if you are a painter or writer.

The principle of repetition is common to both the canons of order of these arts. That each of them demands a similar relation between ornament and main lines of structure is clear, but it is interesting that just such an effect upon the eyes should be aimed at by a judicious repetition of a

characteristic pattern as music attempts to induce on the ear by the repetition of a rhythmic figure. Economy of thematic material is no less a part of architecture than of music. It seems natural to both arts to express much by means of little, which is similar to saying that their means of expressing ideas demand for the complete expression of those ideas an apparent shortage of ideas to express. It is widely held to-day that the principle of repetition in music entails mechanical labour, is a hindrance to inspiration, and is truly symbolic of a shortage of ideas. But that in my view is to miss the point of musical form, namely that the ordered presentation of one utterly sincere germ of thought in all its aspects is more successful of assimilation, is more comprehensive in its range, and is therefore musically more expressive, than an unordered profusion of germinal ideas subjected to a less exhaustive treatment.

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Architecture*

The repetitive principle leads us easily towards those queer analogies of height and space which exists between the two arts we are considering. The simple constructional idea of an arch is developed into a vast sequence gradually soaring higher, in a manner exactly comparable to the sequential *crescendos* of Wagner, like that in the last act of *Tristan*. When we speak of the high or low notes of music, or when we talk of a soaring melody, we have some physical notion in our minds which is strictly relative to height as a dimension in architecture. Conversely, a building, which is *ex hypothesi* confined, often creates an impression of uncramped space which is comparable to the spaciousness of, say, the *Sea Symphony*. Both arts are suggestive, and though one is received by the eyes and the other by the ears, suggestive in the same way, by the repetition of pregnant symbols that relate in no way to natural, living, or external objects, by effects that set up in the receiver's mind analogies that are almost physical, by forcing upon his mind sensations utterly extraneous to the medium used for their production, and by never defining. (The similarity of the sensations themselves it is not necessary to discuss.) The chief analogy of which I speak is of course that of space and time: space is to architecture what the duration of time is to music, for though it might be said that architecture also demands a period of time for the spectator to view it in all its aspects, that is largely a question of space and the time taken in covering it to attain different angles of vision. Otherwise architecture needs time in its appreciation only in the same way as a novel or a picture. The dramatic element in architecture

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is space. Its nooks and crannies are its changing moods, its *rubatos*.

If one believes that a musical score is but a plan of a musical performance, then to study the plans of a building is in architecture the counterpart of reading a score in music. One may learn more of the details and visualise more completely the whole, but there is none of the shock of performance, of actual vision. I take this view, since I differentiate between physical and intellectual sensations. But it is well to remember that architecture needs no performance. The edifice, once man's hand has crowned it, stands unaided in the glory of its conception. This is a mixed advantage. Those who pass its way daily cannot fail to see a building, but out of the million only some few thousands pass it. But they do pass it, as one cannot pass (I regret to say) the Fifth Symphony in the street, and no city man can avoid St. Paul's as he avoids its musical counterpart. Of mechanical reproduction we need say no more than that the camera is the architectural gramophone.

On this practical plane there is one more important point. The grand style is an ennoblement of architecture's purpose, and therefore but a part of architecture. Music serves no utilitarian end, and the grand style is the music. The learned can tell us whether rhythm precedes shelter in the race towards civilisation, but believe as we will that desire of musical expression lies deeper (oh, these indispensable metaphors!) in man than his instinct for a roof, no one can doubt that the founders of a new colony would choose houses before orchestras. Only, they might sing as they built the houses.

A VINDICATION OF ART: A COLLOQUY; III.

By WALTER H. GODFREY.

Terence : YES, it was of emotion that I was thinking most. Do you not consider, Alexius, that fragments of a movement or of many movements are even more misleading than fragments of form ?

Alexius : Infinitely more misleading.

Terence : But you agree that even in these movements a unity of direction and of rhythm is discernible to those who are tuned to the finer issues of our nature ?

Alexius : Indeed I do, and to few men and women is it decreed to have no moment when their emotions are consciously in harmony with the supreme spiritual forces of the world.

Terence : Then the function of the artist is not only to compose forms which by their balance and shapeliness appeal to the intellect as perfect and unified, but also to handle every kind of medium that excites emotion, and to exercise the same selection and control in the sphere of movement also.

Alexius : This I entirely believe, and herein lies the greater part of the artist's skill ; for by the arts of suggestion, of recollection, of association of ideas, of the use of colour and enticing sound, and by the handling of subjects of deep emotional content, he can work upon the feelings of everyone and gain his effect by calling forth emotion from them all.

Terence : Then the power of arousing emotion is a great factor in art ?

Alexius : Certainly, because communication between human beings is as much by emotional suggestion as by the creation of pictorial or plastic forms or by the conventional vehicle of speech.

Terence : But as all speech is not art, nor are all the products of the brush, the pencil or the chisel, even so all successful means of calling forth emotion are not art, but only such as fulfil the conditions we have already laid down for the artist.

Alexius : You mean only when they are perfect and balanced and unified, and thus mirror the universal harmony in which we both believe. I agree.

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Terence: Those so-called works of art, then, which have a strong emotional appeal, but fail to impress the mind with the greater qualities of which we have spoken, are really fragments, and as such are just as misleading as fragments of experience?

Alexius: Exactly.

Terence: But, unity, harmony and balance are really qualities equivalent to Socrates' conception of justice; for both follow the postulate of a divine governance of the world?

Alexius: They seem to be.

Terence: And Socrates explained at length that the just man is he who brings all his volitional and emotional forces into harmony, and allows neither to transgress the balance that is imposed by the rational quality that makes for order and unity.

Alexius: He makes the just man, then, an artist whose work of art is his own life

Terence: I think so too, but can a man be wholly and completely balanced unless he have a true conception of the universe, and of the significance of all the forces, human and natural, around him?

Alexius: A man's life might be virtuous and beautiful without such knowledge, but in one who aspired to take part in affairs and in the government of his city such knowledge would seem to be essential.

Terence: Then I think we must admit artists into the City, in fact we must make of all men artists more or less if we are to attain Socrates' desire.

Alexius: Why then did Socrates exclude them?

Terence: I think, Alexius, he regarded the artist as one who was clever in imitating the bad as well as the good things in the world, and who by his peculiar powers could arrest men's attention and direct it to things of which he disapproved.

Alexius: Yes, but he was right. Art has nothing to do with ethics.

Terence: So Socrates thought, but are you quite sure about this yourself? Did you not suggest the opposite at the beginning of our talk?

Alexius: I am quite sure about it now, for to the artist evil as well as good is part of his material—just as are light and shade.

Terence : True, Alexius, but have we not just said that the real artist deals not only in light and shade, but in the just proportion of each that go to make a perfect whole ?

Alexius : But would Socrates admit this admixture of these opposite qualities ?

Terence : Probably not ; and for that purpose he selected certain passages from great poets that he felt were immoral, and he condemned art on these grounds.

Alexius : Then, you mean that Socrates did not perceive the great purpose in art, indeed the reason for her existence—the harmonising of things which to our senses are generally inharmonious and conflicting ?

Terence : Precisely, at that time he did not. He looked at art as a clever imitation of experience, and his mind was directed to a purely ethical problem which concerns the relation of a man's acts to his fellow men.

Alexius : Then I am not mistaken, my dear Terence, in assuming that you appreciate the profound difference between ethics and art ?

Terence : That difference is profound—so profound that you may consider them as two different spheres. Yet our conception of a perfect universe involves a unity between them in spite of their difference.

Alexius : I see your meaning now. Ethics is a system of discipline that brings harmony to a man's soul and regulates his attitude towards his fellow men. Art is a means towards knowledge, a mirror in which we may see the inner harmony of Nature as a whole.

Terence : You have caught my meaning, Alexius, as I knew you would. Setting aside the vexed question of the absolute nature of good and evil (which we may discuss another time) we can agree that harmony is one of the directions towards which the good tends, and that one of the effects of the bad is discord. And art and ethics both pursue a like end in the attainment of harmony.

Alexius : And since even in the ideal republic of Socrates there must be light and shade, joy and suffering—some evil cropping up amongst the good—we artists who use all things to create parables showing forth the unity and balance of life should have an important part to play.

Terence : Truly, as much as the philosophers. For however well you may exclude evil, you will have tendencies towards evil to be counteracted

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by the good, and these tendencies will not be recognised unless the effects of evil are known. In the epic and the drama these things are treated by the artist in a way which ennobles and elevates, and here art may be said to have a definite ethical value. But of course art has a much wider sphere than that which treats of the mutual relation of man to man.

Alexius : Yes, for when we would express the biggest and most intimate of our emotions—those which touch most nearly the central chords of being—we invent conventional forms, such as those of architecture, of speech, and of music, and combining them by our systems of scale and harmony we become veritable creators, and these are the works of real genius.

Terence : This indeed is a divine mystery such as Socrates loved, and on these terms I cannot but think that he would welcome art to his city. I should not be surprised if he set his guardians of the State on the steps of the Parthenon, and bid them crown the brows of Pheidias with laurel.

CRITICAL REVIEWS.

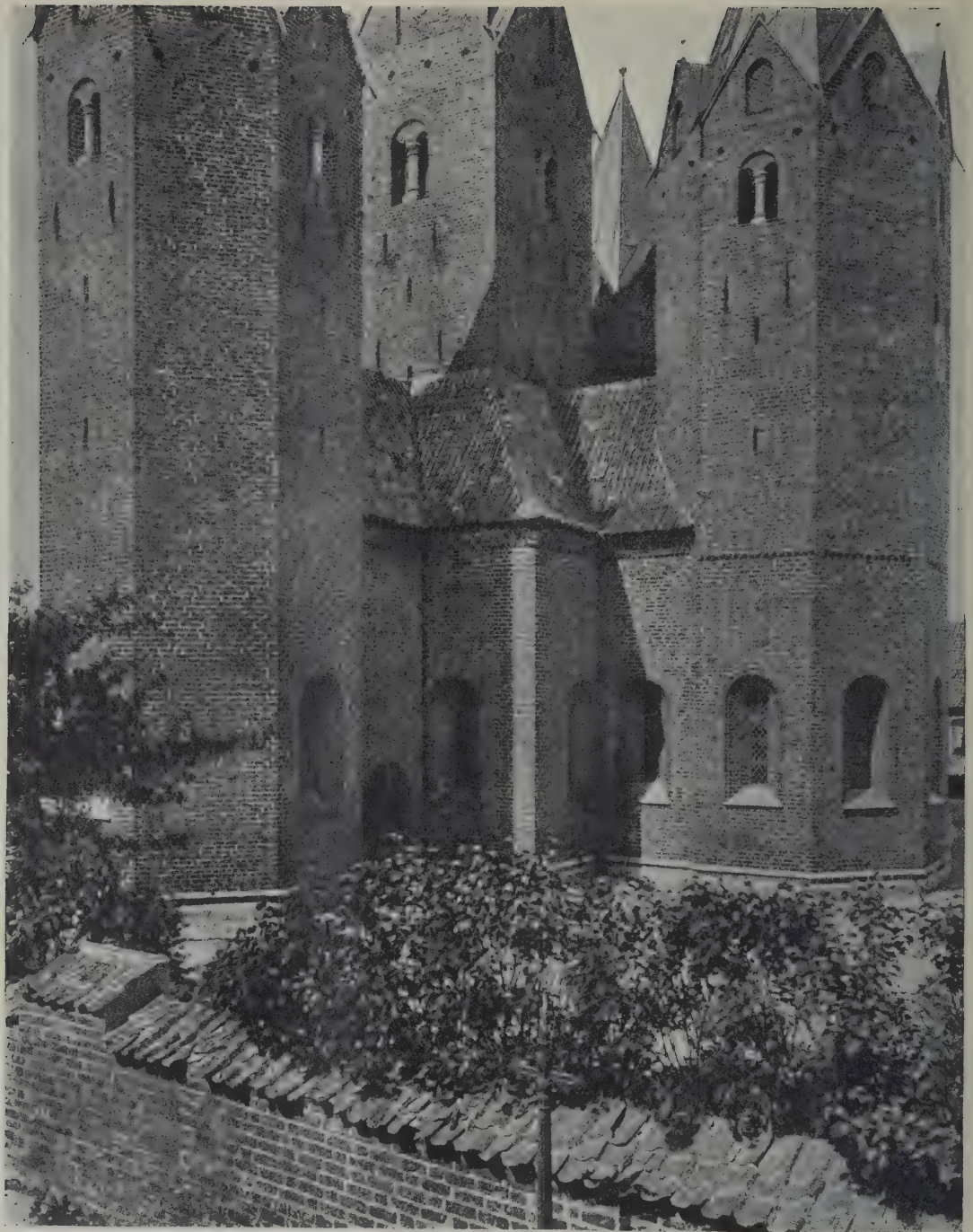
LITERATURE.

¶ A CHURCH OF MANY TOWERS.

THE monograph of Kallundborg Church¹ by Mogens Clemmensen and V. Lorenzen opens with a descriptive phrase of simple beauty. 'Far up in the Northwest where Zealand stretches out an arm towards the Jutland Peninsula lies the city of Kallundborg'. There is here the naive directness of some Norse legend, soon, alas, to be lost in that maze of archæological minutiae into which wanders the enthusiast who has much to tell in a curtailed space. The architect who reads this conscientious study of a charming building will linger over the beauty of its fine towers, its queer quality of a Grimm's fairy tale castle, and the whimsical unsoundness of its construction. The archæologist and historian will follow with interest and approval the story of the influences which re-created in such a far corner of Europe a type of plan neglected for nearly 400 years.

Some of the brick churches of Denmark must have a peculiar charm in the freshness with which a Romanesque tradition has been moulded to form an architecture peculiar to the country of its setting. While the architecture of Lombardy, and perhaps even an architect of Italian birth, have contributed to the creation of Kallundborg church, its lofty towers and the naive quality of its craftsmanship are far removed from the technical perfection of the rich Romanesque architecture which made Milan so beautiful before the vandalism of Frederick Barbarossa. Kallundborg is a brick castle church built in the latter part of the twelfth century, with the plan of a Greek Cross. Over the central crossing is a high, square tower, and at the extremity of each arm of the cross rises an octagonal tower of lesser height. The first is carried solely by four huge granite columns, the remaining four have half their vast weight carried on a brick barrel vault only one ring in thickness. The foundations of this considerable structure lie a mere foot to two-and-a-half

¹KALLUNDBORG KIRKE. By Mogens Clemmensen and Vilhelm Lorenzen. Ill.; pp. 40 + ix. plates. Copenhagen: Selskabet til Udgivelse av Danske Mindesmærker; Lond.: Humphrey Milford, 1922. Fifteen shillings.



THE CHURCH OF OUR LADY, KALLUNDBORG, FROM THE SOUTH-EAST,
BEFORE RESTORATION.

below the surface of the ground ; what the French might term ' un ouvrage d'une grande hardiesse.' Mr. Lorenzen believes that the motive of the five towers may have arisen in the architect's or builder's mind through recollections of St. Mark's in Venice, with, in the Danish church, a tower instead of a dome expression. ' Or it may be that here in Kallundborg church we are brought face to face with an idea which, whether due to architect or builder, is undeniably the most original part of the church and may show a special Danish contribution to the architecture of the period.'

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We understand that other monographs on Danish churches are to appear shortly ; it is probable that in interest that on Kallundborg will hold its own. One wishes that a desire for precision had allowed a lighter descriptive touch, but the faintly stilted English translation supplied with the Danish text imparts a piquant flavour to many a closely packed paragraph. The drawings and photographs are of that excellence which make one long to see the original, and on the last page of the text occurs a simply worded dictum not devoid of value as advice to the over-conservative element of our profession. ' In viable, creative, architectural periods it has never been the custom to seek too direct instruction from buildings no longer modern.' May our sham temples perish, and Kallundborg remain !

H. R.

¶ IN AND AROUND THE PARISH CHURCH.

THERE are certain pitfalls into which experts are particularly inclined to stumble. One is the tendency to write so that only fellow experts can follow them ; another is that of writing 'down' to the amateur, in a manner which puts a slight upon his intelligence ; a third is that of writing exclusively from one view-point, and that a personal one. The esteem in which the works of the late Rev. Dr. J. Charles Cox are held is partly due to the fact that he avoided these pitfalls. They are avoided with equal skill in his last volume,¹ finished just before his death.

The reader who disdains prefaces may find himself puzzled if he plunges *in medias res* without sparing a few moments for the threefold prologue. For the Author's Preface, the Publisher's Note, and the Introduction answer possible questions as to the form, purpose and scope of the book. For the

¹ENGLISH CHURCH FITTINGS, FURNITURE AND ACCESSORIES. By J. Charles Cox, LL.D., F.S.A. Med. 8vo., Ill.; pp. 320. Lond.: B. T. Batsford, Ltd., 1923. One guinea.

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first of these Mr. Batsford accounts, and the wealth of admirable illustrations and the pleasant manner in which they and the letterpress are presented justifies divergence from exact uniformity with the volume on *The English Parish Church*. As to the purpose of the book, we learn from Dr. Cox's preface that it is intended to be 'helpful to the many students of our old parish churches who lack the time to make acquaintance with the various books and treatises' which go into greater detail. In this it differs from the volume, published by Messrs. Methuen, on *Church Furniture*, which was designed for the more expert ecclesiologist, and contains schedules not otherwise necessary. Mr. Aylmer Vallance, in his sympathetic Introduction, remarks of the scope of the book, that 'the ground traversed . . . is vast, the objects encountered on the way both many and varied.' The term 'accessories' is elastic, and includes armour and trees among more definitely ecclesiastical objects. Most of these are quite briefly examined, though very informatively. Indeed a remarkable amount of information is contained in the short space given to each. Change in fittings due to ecclesiastical legislation; the geographical distribution of certain types of furniture; and the origins of modern accessories, all receive notice.

Of the slight errors perceived most are insignificant, and some are pardonable slips in numbering, or perhaps in transcription from manuscript. For instance: on page 213 the figure referred to should be 200, not 182; on page 216 *morte* should read *morts*; on page 274 *aspe* is obviously *apse*; on page 147 *Great Hallingham* should be *Great Hallingbury*. There is throughout the work a striking absence of that prejudice and *parti pris* which often mars the work of lesser men. Dr. Cox reveals, as a true lover of his subject must reveal, certain preferences and certain regrets. (He shows, for instance, an almost fierce objection to standing effigies). But he neither sets bounds of time to beauty or skill, nor invites impossible comparisons. He treats with equal reverence paper 'funeral garlands' and carven canopy tombs. He seems even ready to forgive 'hatchments' their despicable existence, for the sake of those 'squirrels sejant addorsed cracking nuts.' The book is attractive in itself and whets the appetite. Many into whose hands it comes will close it only to pursue with other books suggested in the footnotes, the alluring avenues down which this volume beckons.

V. M. C.

¶ BRIEF NOTES : BOOKS AND PERIODICALS.

IGNORANCE can no longer serve as an excuse for printing a modern book from a bad type-face ; within the last few months, as readers of ARCHITECTURE are aware, several important books on this subject have appeared. In the latest book, *On Type Faces*,¹ Mr. Morison in his introductory essay points out the tremendous influence of hand-writing on the evolution of type, and shews how the two arts have acted and re-acted on each other. The author also emphasises the importance of considering the type, in which a book is to be printed, in relation to the subject-matter of the book itself ; it is impossible to find a universal type that will serve on all and every occasion ; perfect editions of the works of say Chaucer, Milton and Bernard Shaw could not be made from any one type. The specimen pages printed in all these faces, from the fifteenth century Italian down to the Riccardi type, designed by Mr. H. P. Horne for the Medici Society in 1909, in which the book itself is printed.

The September *Architectural Review* prints a further article on modern Dutch architecture by Mr. Howard Robertson, in which the latter makes a mild plea for modernism. The work selected for reproduction represents not the Bolshevistic 'Red' of Mr. de Klerk, but rather the 'Pink' of Mr. Dudok's moderate attitude. The decorations of Popesworth Lodge, by Mr. Oliver Hill, are also illustrated. These, while striking a modern note, form a very satisfactory background for the client's collection of Italian and Queen Anne walnut furniture. The work of the draughtsmen of the seventeenth century in Italy and France is illustrated ; and views of recent restorations of the Palazzo della Parte Guelfa, Florence, and Long Crendon Manor, by Mr. Phillip Tilden are also given.

The illustrations of the new stadium for Pennsylvania University, illustrated in the August number of the *Architectural Forum*, will be of interest both for their own sake as illustrating fine design, and because of the similar buildings that have recently been under discussion here. The stadium, which seats 40,000 persons, is constructed of ferro-concrete, faced with brick. The design is bold and impressive. In the same issue is illustrated a building to be occupied by a large sweet shop and tea room. It is interesting to note that the cost of its erection only works out at $2/8\frac{1}{2}$ per cubic foot, which seems remarkably low when one takes into account the high cost of building labour in the States. An interesting feature in the *Architectural Record* for August is an article on 'Style Gardens' in which the interest lies more in the illustrations and the critical notes under them, than in the article itself. The eclecticism of American art is well illustrated here, and one can foresee the probable justification of the contention that, by selecting from the best that the world has to offer, a distinctive American style will be evolved.

G. B. T.

¹ON TYPE FACES. Examples of the use of type for the printing of books. With an introductory essay and notes by Stanley Morison. Pp. xiv + 104. Lond.: The Medici Society and the Fleuron, 1923. Thirty shillings.

CORRESPONDENCE.

THE ÆSTHETICS OF BRIDGE DESIGN.

(To the Editor of ARCHITECTURE.)

SIR : It should surely be welcomed by engineers if architects at last begin to deal with the æsthetics of engineering work. But their efforts will not impress the engineer if this is not done with the most thorough knowledge of the requirements and difficulties of such work. What Mr. Haywood gives in his article in your July issue is not a solution, but rather an illusion of the problem.

In short, one should distinguish between bridges with floor on the upper and floor on the bottom boom. Every engineer will prefer the first and avoid the latter system, which he would use only where conditions render it impossible to use the former. Now the æsthetic problem is very easy in the first case and very difficult in the second. In the former, one has the choice between stone and steel, and to this one can give the natural and always satisfying shape of an arch similar to that of the familiar stone arch ; but stone cannot be used in the latter case.

Hence, if Mr. Haywood shows in No. 4 and No. 5 of Fig. 10 (p. 441) what ugly types engineers are using, he should improve it on the same system, i.e., with floor on the bottom boom—and I fear he would not succeed unless perhaps he chose a suspension bridge, which is, so far as I know, the only type for this system which is always satisfying from the æsthetic, but alas, not always so from the structural and economical point of view. But to compare those really ugly shapes with only the arch and arch and arch of the ' floor-at-top ' system in Nos. 1, 2 and 3 is simply unfair to the engineer, though easy enough.

There are other minor mistakes of which I shall only mention one. The bridge in Fig. 9 (p. 440) has a span of about 80 ft. and a structural height of about 25 ft. to allow for the necessary clearance gauge for the railway. But if the same type is used in No. 4 (p. 441) for a span of about 120 ft., which is one-and-a-half times the former span, it is not necessary to increase the height in the same proportion to 37 ft.—neither should this be done, but the same 25 ft. could remain, and instead of the No. 4 type, the following one would result :



which, without being an æsthetic solution at all, nevertheless gives a better line and does not spoil the environments to quite such an extent.—Yours, etc.,

MARKUS REINER.

Public Works Department, Jerusalem.

Mr. William Haywood writes :—*Your correspondent has misread my article in which questions of detail were purposely avoided as carrying my subject over too wide a field.*

Fig. 10, for instance, 'illustrates the influence of environment,' and so far as I can understand Dr. Reiner's letter, he does not quarrel with it on that ground.

The variation suggested in his sketch makes no improvement in appearance, and therefore does not affect the point of view discussed in my article ; and a sufficient answer to the statement of your correspondent that 'arches are always beautiful,' and that 'with road levels on the upper boom of a bridge the æsthetic problem is very easy,' will be found in Fig. 12 (see ARCHITECTURE for July, page 442).

THE PLANNING OF ROADS.

(To the Editor of ARCHITECTURE.)

SIR : Lord Montagu of Beaulieu, in the article on 'Dangers of Motoring' which appears in to-day's issue of *The Times*, draws attention to the usual causes of accidents. These causes may be divided into two main groups ; first, those that arise from the human factor in driving, and second, those that are part of the problem of road planning. While concurring with Lord Montagu's statement of the problem I feel disappointed that he does not put forward a more definite programme of reform for dealing with the second group of causes.

There is urgent need for a constructive policy in planning highways in advance of expending money on new construction. Owners of land abutting on highways and local authorities have both got responsibilities, and should share in the cost of securing the desired improvements. How is the matter to be dealt with in a manner that will meet the just claims of the owners and not impose too big a burden on the public purse ? There are too many difficulties confronting both owners and authorities at the present time, and some compulsory power is needed to be vested in the Ministry of Transport to enable it to bring about the joint action that is necessary and an equitable apportionment of cost between the public and the owners of land. There is also need for more regard to be paid to connection between different phases of road traffic and building problems, for instance, to the inter-relation between use, heights, and densities of building and road widths.—Yours, etc.,

THOMAS ADAMS.

*West Middlesex and Thames Valley
Joint Town Planning Committee.*

THE SOCIETY OF ARCHITECTS.

PROCEEDINGS.

AN Ordinary Meeting of THE SOCIETY OF ARCHITECTS was held at 28, Bedford Square, W.C.1., on Thursday, September 6, 1923, at 6 p.m. The President, Mr. E. J. Partridge, F.S.I., having taken the Chair, the Minutes of the previous Meeting as published in the *Journal* were taken as read, and were confirmed and signed.

The following announcements were made :

Nominations for Membership, twelve Candidates (see supplement).

ADMISSIONS AND ELECTIONS.

ELECTED AS LICENTIATES. BEDFORD, STUART, Freiston Lodge, Old Shoreham Road, Hove ; COWMEADOW, RAYMOND CECIL, 17, Beech Street, Bacup, Lancs. ; FARRINGTON, FREDERICK, "Rosscairn," Dale Avenue, Hesswell, Cheshire ; LEAN, WILLIAM FRANK, 47, George Street, Plymouth ; REEKS, STANLEY THOMAS, P.W.D., Khartoum, Sudan ; THOMPSON, SIDNEY, 10, Trinity Road, Chelmsford.

ELECTED AS STUDENTS. COUPE, GORDON DENTITH, Glen Garry, Town Moor Avenue, Doncaster ; POPLE, CECIL DAVEY, "Kenilworth," Middle Road, Bournemouth West ; SMITH, HUGH BRADLEY, 24, Station Road, Port Talbot ; SMITH, WALTER M., "Handsworth" Princess Street, Canterbury, Sidney, New South Wales ; WOOD, EDGAR JOSEPH, 33, Hill Road, Chelmsford.

The following candidate whose nomination had previously been announced and published was submitted for election under Articles 12 and 17 of the Articles of Association, and was declared to be duly elected :—

AS A MEMBER. MOORE, WILLIAM ERNEST, Barclays Bank Buildings, High Street, Leicester.

DEATHS.

FELLOW. BEARDWOOD, JOHN FRANCIS, 14, South African Mutual Buildings, Harrison Street, South Africa, elected Member 1898 and Fellow 1920, died May 19, 1923.

MEMBER. CRAWSHAW, HERBERT, 'Lauriston,' Strouden Road, Bournemouth, elected 1905, died March 27, 1923.

RETIRED MEMBER. CRUWYS, ROBERT, F.S.I., 51, Upper Tulse Hill, S.W.2, elected 1884, died April 21, 1923.

The proceedings then terminated.

ARCHITECTURAL NOTES AND INTELLIGENCE.

WE regret that in our last issue the price of Mr. Stanley Ramsey's admirable volume *Small Houses of the late Georgian Period* was inadvertently given as thirty shillings. The publishers remind us that the price is only twenty-five. We gladly make the correction.



THE Goldsmiths' Company, who have recently purchased part of the site of the old General Post Office in order that their beautiful hall should not be obscured by the new buildings, have earned the congratulations of all who care for the beauty of London. Their action reflects a generous and imaginative attitude that is all too rare ; the great truth that it takes more than great buildings to make a great city is one that could do with wider recognition.



THE Grand Avenue at Stowe is to be sold at last. It will be remembered that Mr. Clough Williams-Ellis purchased it about nine months ago, in the hope that some one with sufficient imagination would be found to preserve this magnificent piece of formal landscape for the nation. No offer of the £1,500 required has so far been forthcoming, and Mr. Williams-Ellis, who has always made it perfectly clear that he could not hold this priceless possession indefinitely, having given it a respite of nine months, has decided that he is no longer able to bear the burden himself.



THE same destructive wood-boring beetle whose elimination from the roof of Westminster Hall was recently celebrated, has been busy also in the roof of Limehouse parish church. To repair the damage thus caused and to carry out sundry repairs to the church clock, said to be the highest church clock in London, has involved the parishioners in a bill of over £1,000. St. Anne, Limehouse, is one of Hawksmoor's finest works, and is well known to all readers of Dickens. Contributions towards the cost of the repairs are welcomed by the Rev. J. G. Birch, at Limehouse Rectory, E.14.

THE STUDENT'S GIBBS; XI.

THE COMPOSITE CORNICE AT LARGE.

THE height of the Composite Cornice is divided into four parts; as also its projection. This cornice is in itself plain and easy, being taken from the Ionick Modillion-Cornice, from which this differs only in the form of the Modillion. The upright line AB is the middle of the column, and CD is the diminished part of it, from whence the cornice doth project, equal to its height. If $\frac{1}{4}$ of the Scale below be divided into six parts, five give the bigness of the Modillion. The Astragal under the Ogee at the bottom is not a part of the Cornice, but belongs to the height of the Frize.

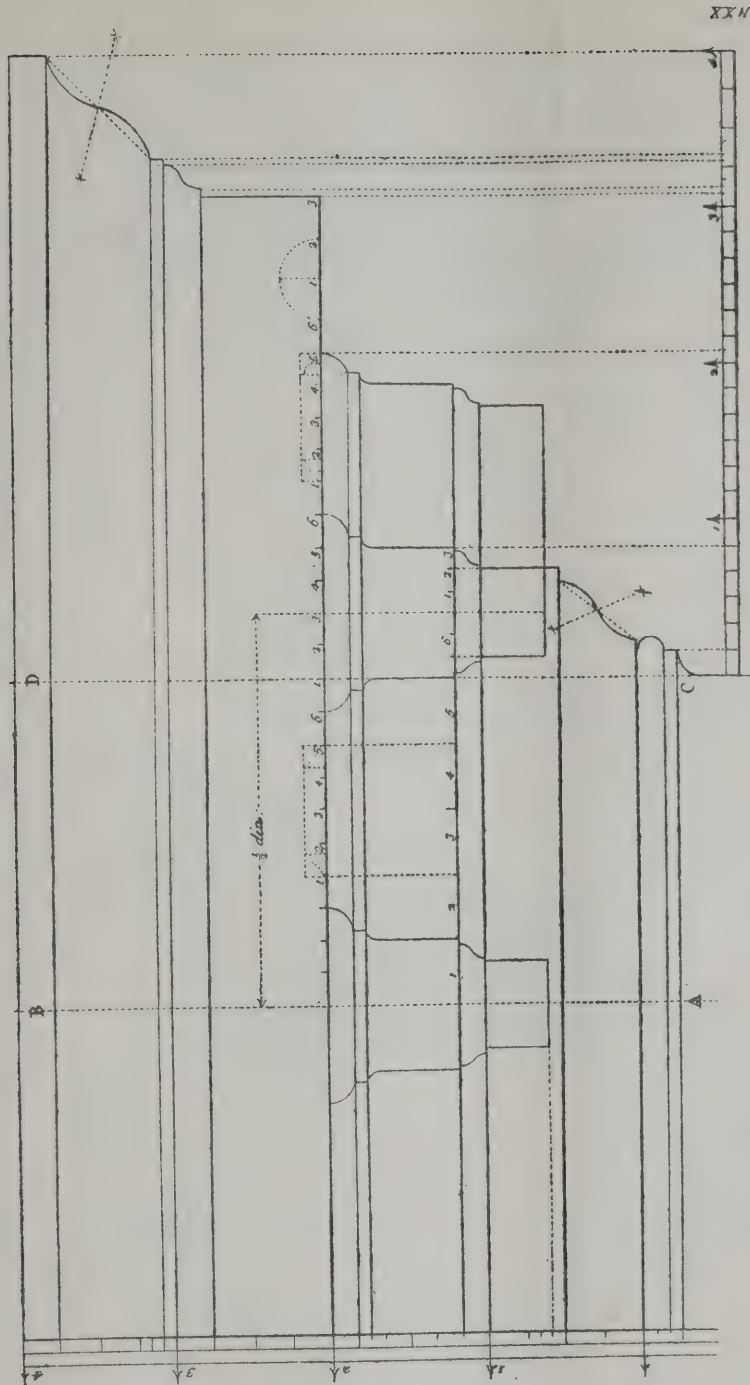


PLATE XXII.

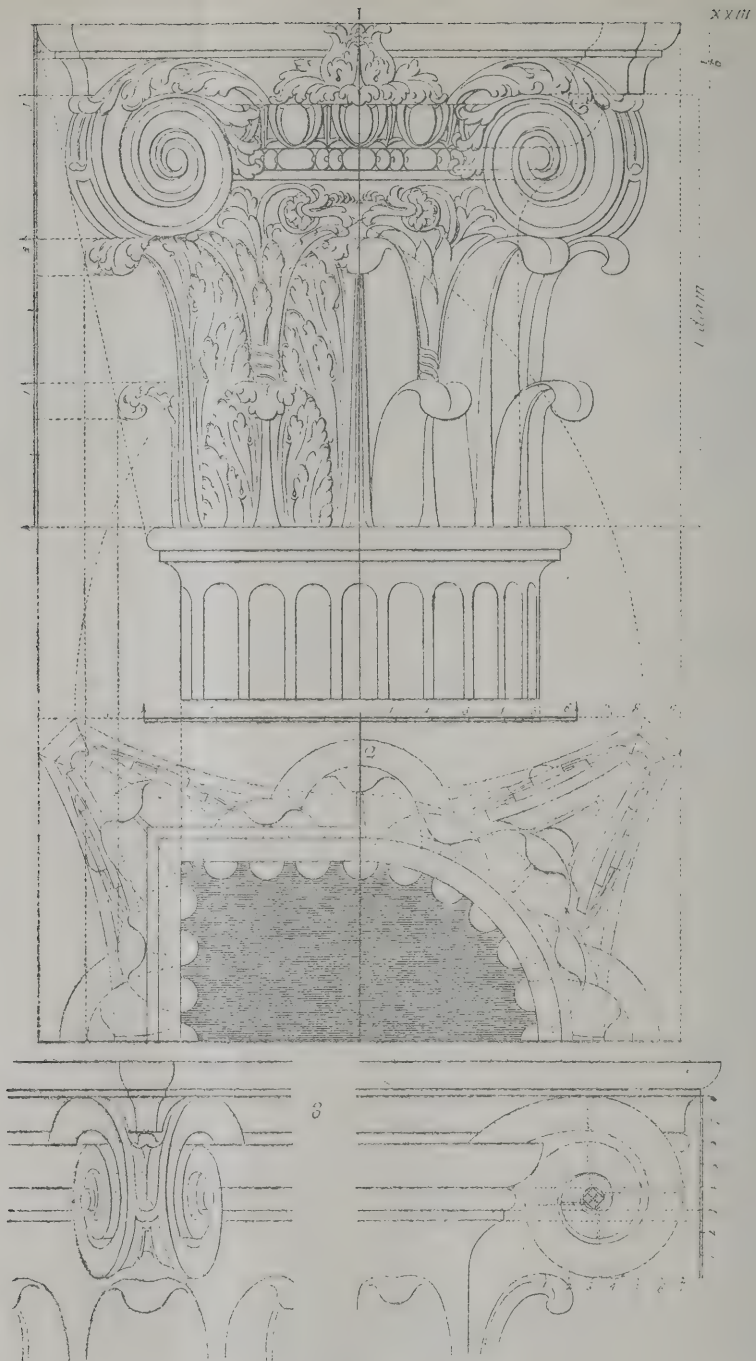


PLATE XXIII.

THE COMPOSITE CAPITAL.

THE three figures here exhibit (No. 1) the Upright of the Capital. (No. 2) The plan of the round and square Column, and the Capital with its Projections. (No. 3) The Capital seen on its angle and in profile. The Volute is the same as in the Ionick. The height of the Capital, including the Abacus, is one Diameter and $\frac{1}{6}$ th, as that of the Corinthian ; and so are the height of the Leaves and their Foldings.

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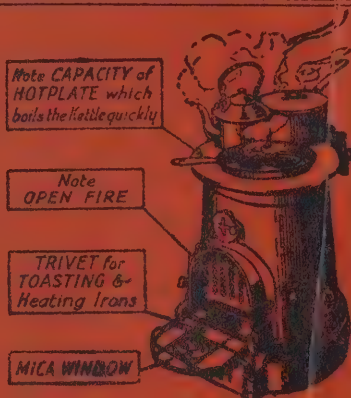
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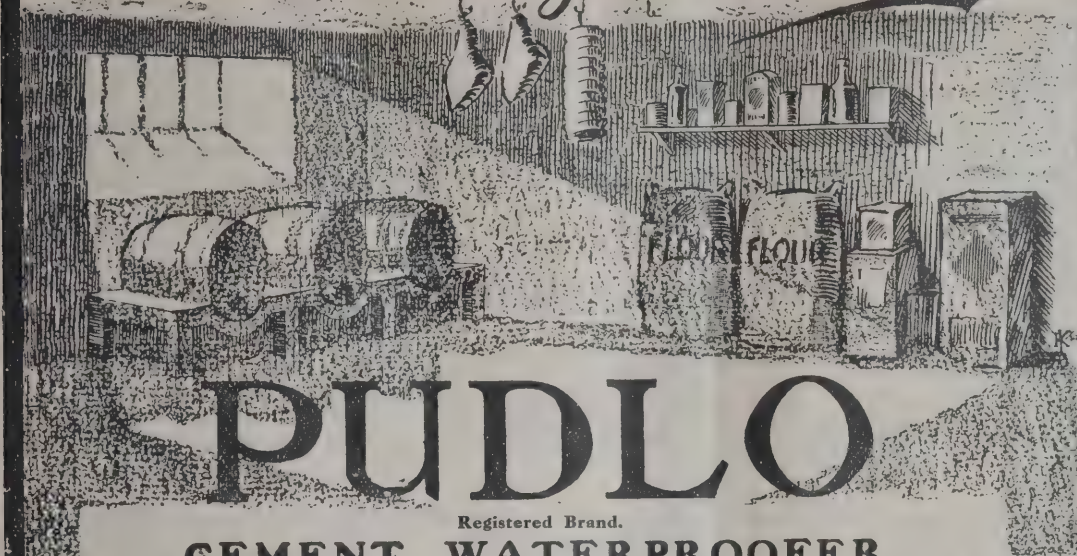
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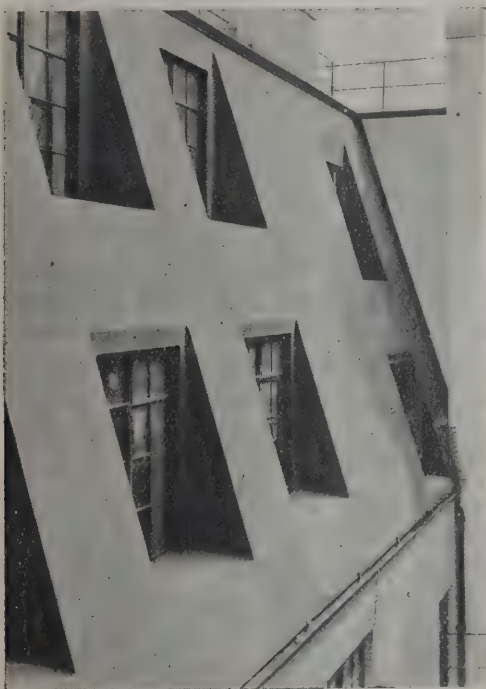


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NOTICES

A MEMBER (in any class) shall be deemed to have knowledge of any by-law, regulation, rule, announcement or other notice issued by the SOCIETY or by the Council and published in the *Journal*, as if the same had been served separately and personally or by post upon such members, but in all matters affecting the alteration of the SOCIETY's Articles of Association, notice shall be sent to all members as provided by Articles 68 and 69 of the SOCIETY's Articles Association. [*By-Law* 51].

MEETINGS, OCTOBER 1923

Thursday, October 4. Education and Examination Committee.

Wednesday, October 10. R. A. Chapter Installation Meeting, Holborn Restaurant, 5.30 p.m. Morning dress. Intending visitors should communicate with the Secretary at 28, Bedford Square, W.C.1.

Thursday, October 11. Committee and Council Meetings. Special General Meeting, 8 p.m. Council Elections Scrutineers' Report and other business, followed at 8.15 p.m. by a Criticism by Mr. Arthur Davis, F.R.I.B.A., on the drawings submitted in the final round of the Victory Scholarship Competition, 1923.

COMPETITIONS BARRED

Members of THE SOCIETY OF ARCHITECTS are requested not to take part in the following competitions without first ascertaining that the conditions have been approved by the Council of the SOCIETY :—

EASTLEIGH ASSEMBLY HALL.

SOUTHSEA COMMON LAY-OUT.

VICTORY SCHOLARSHIP

The Jury appointed by the Council of the SOCIETY to adjudicate upon the drawings submitted in the Victory Scholarship this year have awarded the Gold Medal and the prize of one hundred pounds for the design sent in by Mr. B. M. Flegg, a student of the Architectural Association Schools, at present in his fifth year. In addition to this prize each competitor who completed his designs in the final round was awarded the Completion Prize of five pounds. The whole of the designs in the final Competition are on view in Bedford Square. A full criticism of them will be given by Mr. Arthur J. Davis, F.R.I.B.A., on Thursday, October 11, at 8.15 p.m.

The programme for the final round this year required a complete lay-out for a hydropathic establishment, which was to include, besides the main building and the administrative block a pump room with water storage and a commodious garage. The SOCIETY was represented on the Jury by Mr. L. S. Sullivan, the Royal Academy Ateliers by Messrs. Fernand Billerey, Arthur J. Davis, and A. E. Richardson, and the competing schools by Mr. L. H. Bucknell.

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NOTICES. *Continued*

TABLET TO PAST PRESIDENTS.

The President and Council of THE SOCIETY OF ARCHITECTS offer a prize of ten guineas for the best design for a tablet recording the names of Past Presidents of the SOCIETY. The Competition is open to all Students and Licentiates of the SOCIETY and to Members of the First Atelier of Architecture. The designs will be assessed by the Beaux Arts Jury. Should it be decided to carry out the premiated design, the successful competitor will be entrusted with the execution of the work and will receive an additional sum of five guineas.

The cost of the Tablet is not to exceed £50. It is to provide space for fifty names and corresponding dates. It will be placed on the south wall of the entrance hall of THE SOCIETY OF ARCHITECTS' headquarters, above the mantel indicated on the attached diagram elevation. The general character of the entrance hall is that of the later Georgian period. The choice of materials as well as the form and dimensions of the Tablet are left to the competitor, but the limit of cost must be carefully borne in mind. In the case of a premiated design which proves to exceed the estimated cost by more than 10 %, the award may at the discretion of the Jury be made to the design placed next in order of merit and which complies with this condition.

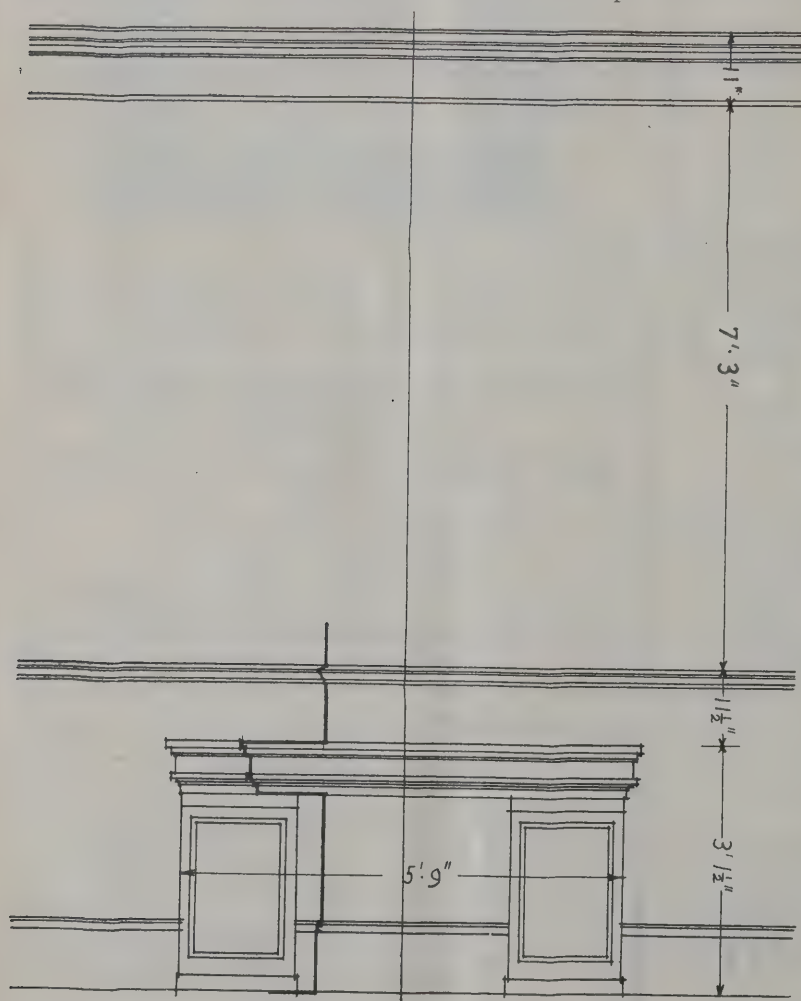


Diagram elevation of portion of South wall of entrance vestibule, between the entrance doors and the foot of the stairs.

The following drawings, etc., are required :—

- i.—Elevation of the Tablet at scale of 3 in. = 1 foot.
- ii.—Full size detail of portion of the design which must include some lettering.
- iii.—Outline elevation showing position of Tablet on wall at $\frac{1}{2}$ in. scale. All these drawings may be finished as the competitor desires.
- iv.—A brief report, typewritten on one side of quarto paper giving particulars of material and supplying any further description of details necessary to the complete understanding of the design, and including also an estimate of cost with details as to how this estimate is arrived at.

The above must reach the Secretary of the SOCIETY not later than 6 p.m., on Monday, November 12 accompanied by a plain sealed foolscap envelope containing the name and address of the competitor and a declaration that he is the sole author of the design.

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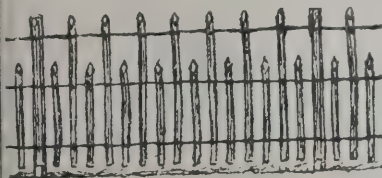
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The Secretary will be pleased to supply members with nomination forms and to give intending candidates any guidance or assistance they may require in regard to procedure.

PROFESSIONAL APPOINTMENTS.

Members seeking appointments or requiring Assistants should notify the Secretary of their requirements. There is no charge for the use of the Register.

PUBLICITY.

Members can greatly assist the Society by keeping the Secretary supplied with cuttings from local newspapers and other information of interest to architects in general and members of the Society in particular.

CHANGES OF ADDRESS.

Members are requested to notify the Secretary at once of any temporary or permanent changes in their addresses, so that the Registers may be kept up-to-date.

LOCAL HONORARY SECRETARIES.

The Council will be pleased to receive offers of service from Fellows or Members in practice who are prepared to co-operate actively in advancing the interests of the Society.

The conditions and duties of the appointment are set out in the Year Book.

MASONIC LODGE AND ROYAL ARCH CHAPTER.

The Lodge meets on the second Wednesday in November, January, March, and May, and the Chapter on the second Wednesday in October, December, and February, at the Holborn Restaurant. The Secretary is Mr. C. McArthur Butler, 28, Bedford Square, London, W.C.1.

SCHOLARSHIPS AND OTHER AWARDS.

Fellows and Members will advance the professional interests of their pupils and assistants by nominating them for Licentiatehip or Studentship of the Society and encouraging them to take part in the various Design Competitions and to sit for Membership Entrance Examinations, all of which are conducted on educational lines.

THE LIBRARY.

Gifts of books on architecture and allied subjects and donations to the Library Fund are invited. Books from the technical circulating library are sent through the post, or may be obtained on loan personally by members on application. The Library Rules are published in the Year Book, and a copy of the catalogue may be obtained from the Honorary Librarian.

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Communications should be addressed to the Honorary Secretary of the Committee, Lt.-Col. H. L. Lafontaine, O.B.E., at 28, Bedford Square, London, W.C.1.

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All communications intended for THE SOCIETY OF ARCHITECTS, should be addressed to the Secretary, 28, Bedford Square, London, W.C.1. Telegrams: 'Crypt,' Westcent, London. Telephone: 'Museum' 942.

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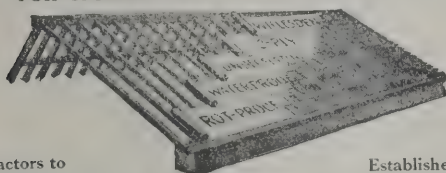
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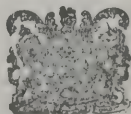
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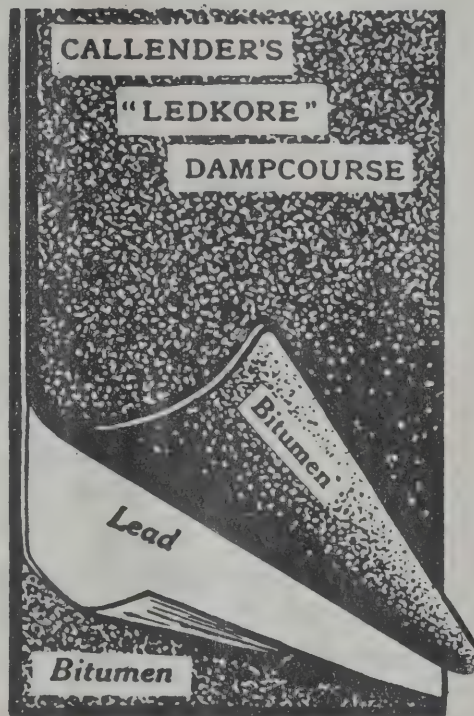
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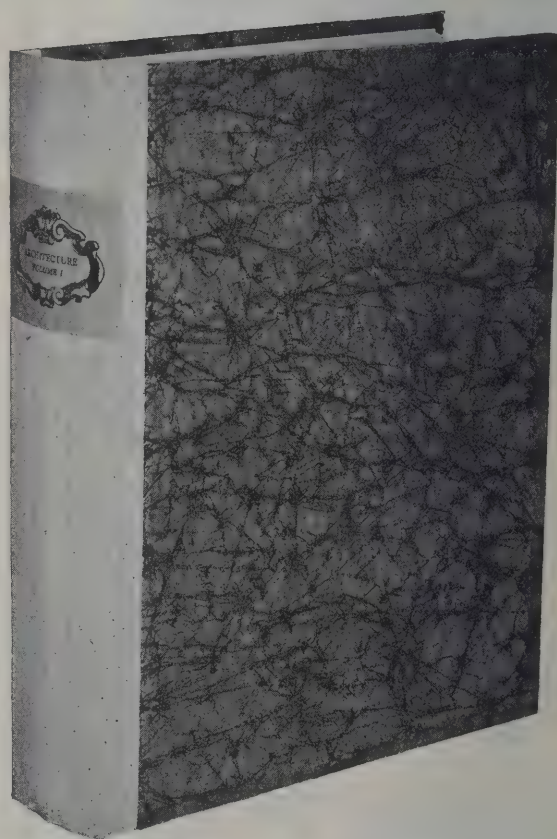
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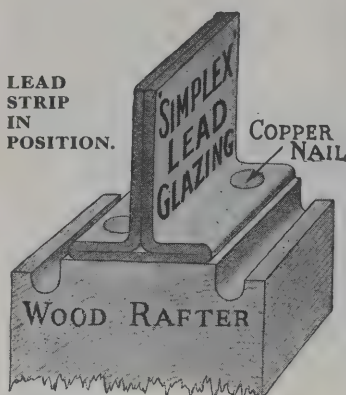
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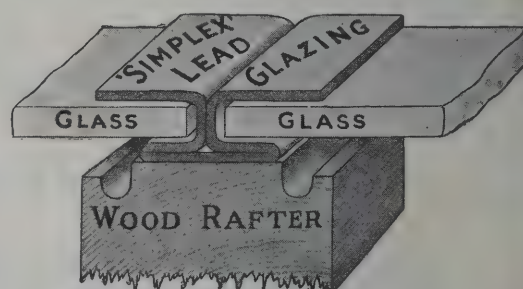
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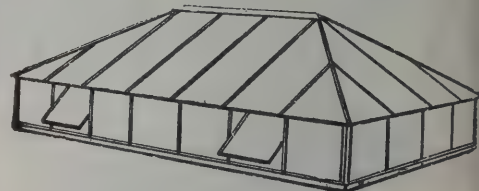
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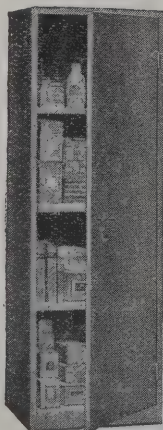
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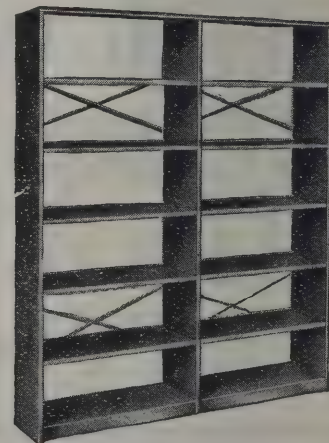
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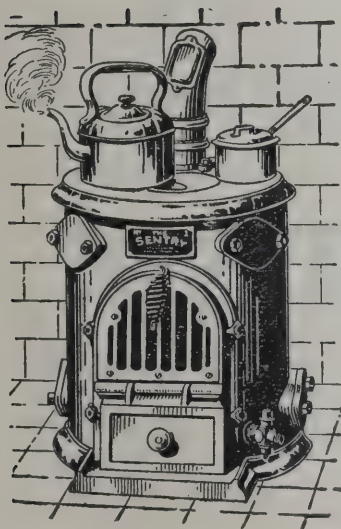
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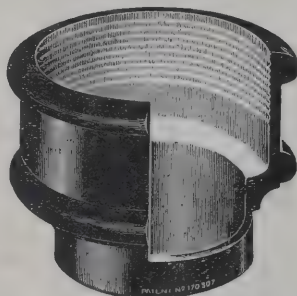
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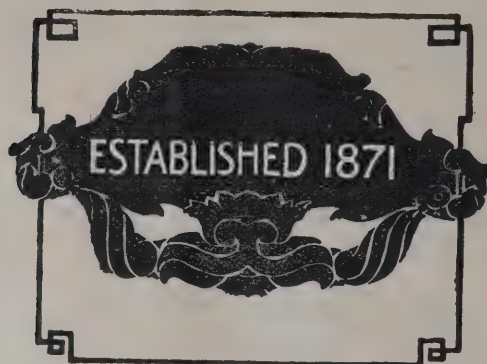
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